Volume 22 Number 3 **Autumn 1985**

ART AND AUSTRALIA

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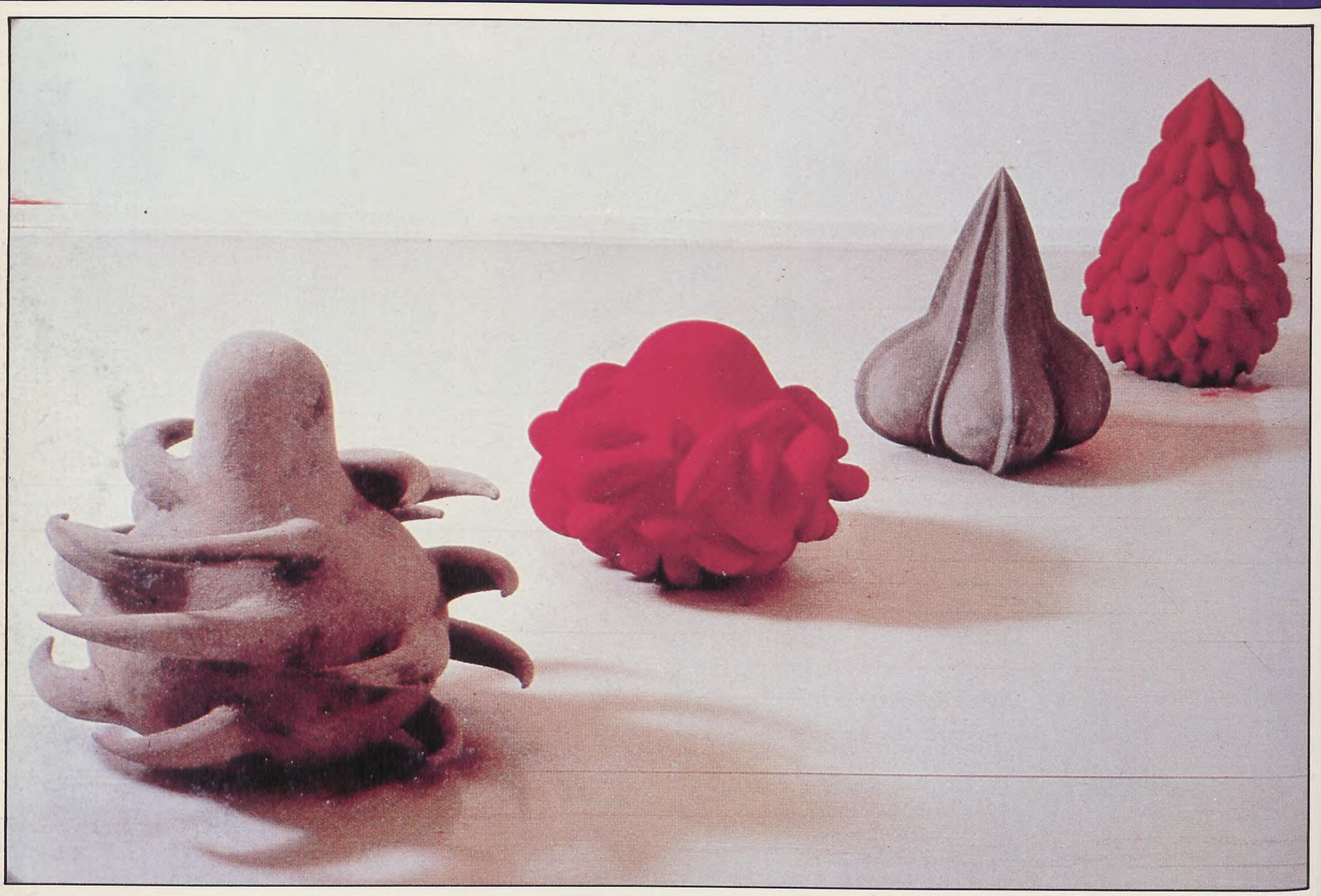
PICASSO IN AUSTRALIA · NIGEL HALL'S SCULPTURE · GEOFFREY DE GROEN · ROBERT WOODWARD'S FOUNTAINS

Geoffrey De Groen
Untitled 1983
Oil on canvas
58.1 x 46.1cm

Quarterly Journal
established 1963
Edited by Elwyn Lynn

JOSEPH BRADY · PAINTINGS AT LEVEL 13 · BENDIGO SEMINARS · BLINDSIGHT · WALKER & FEINBERG · CANBERRA

THE BRITISH SHOW
IN AUSTRALIA 1985



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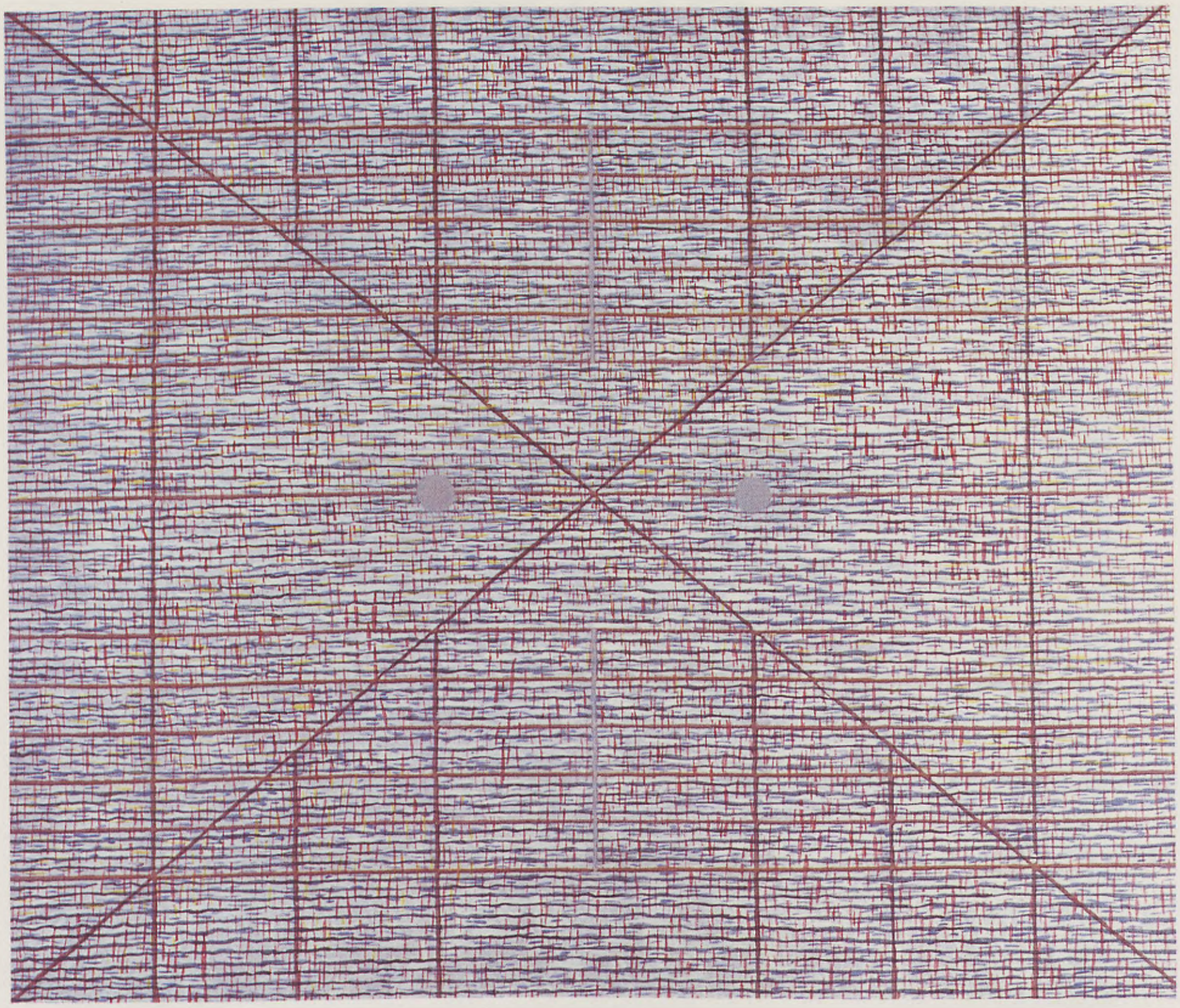

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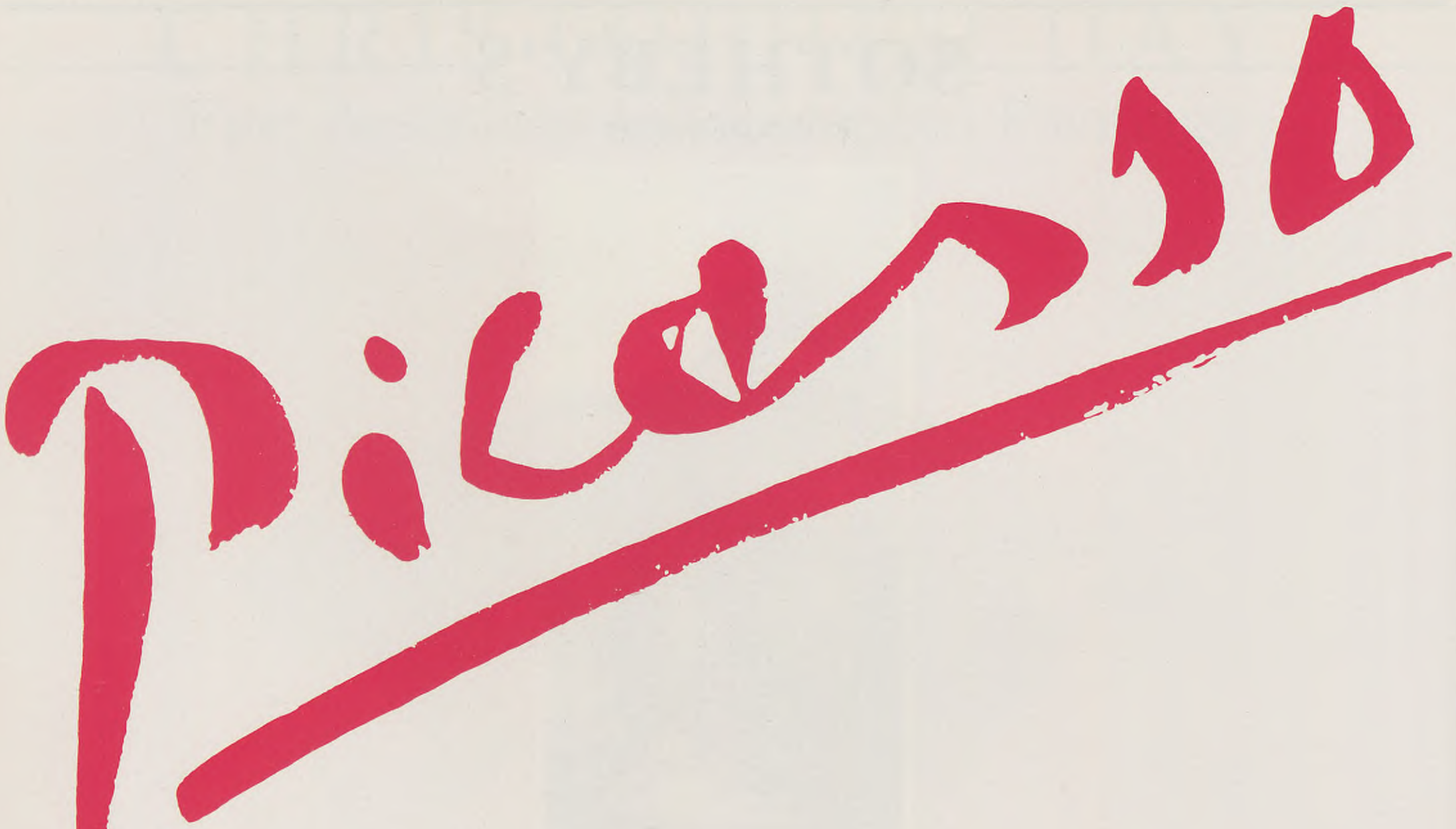

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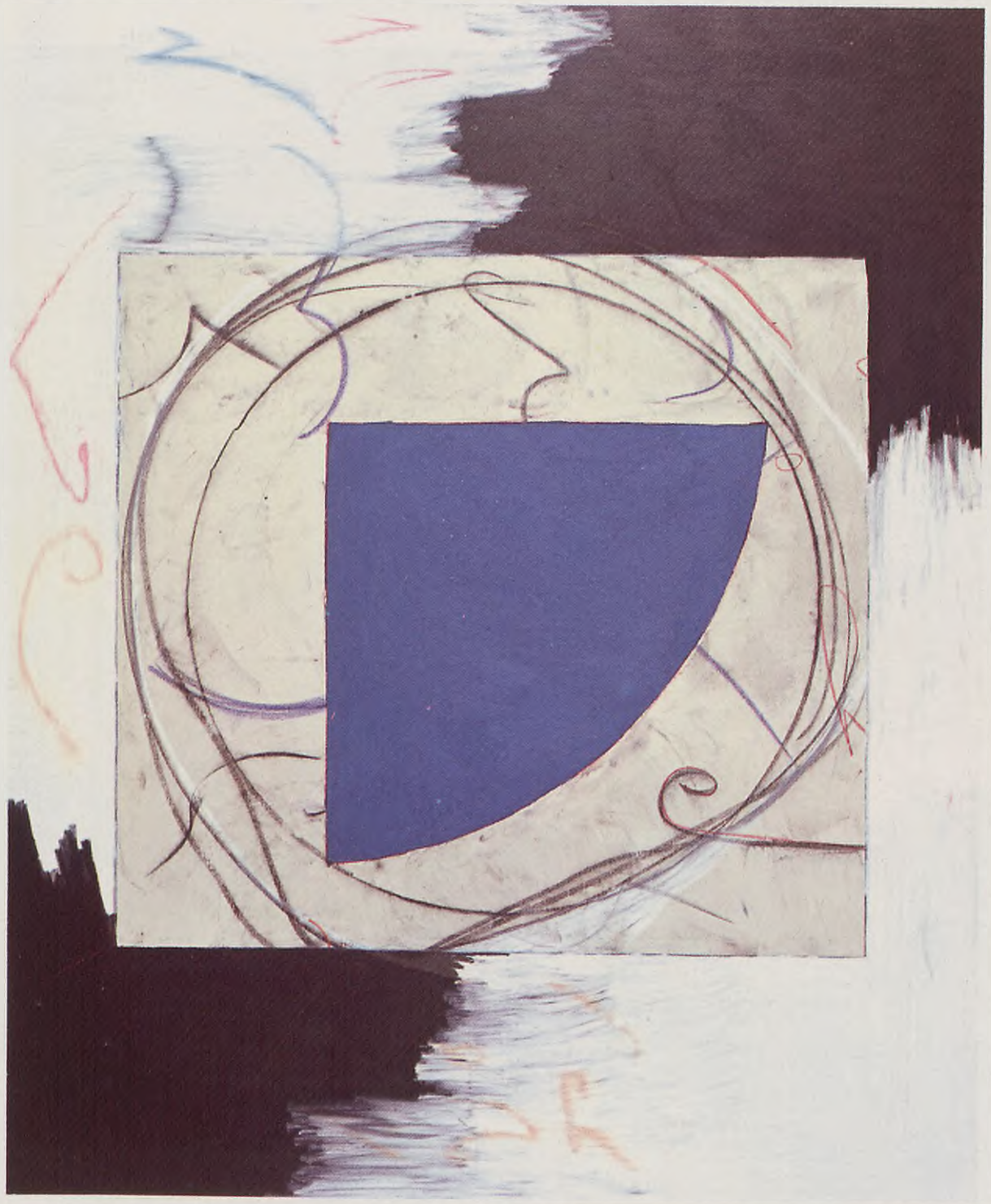

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From the *Australian Artists' Vision* a book and film will be developed recording and exploring the insights and perceptions of the artists, giving all Australians the opportunity to share in this unique project.
Illustrated here is a triptych by John Wolseley (one of the group), an artist inspired by the intricacies of the natural world against the landscape of man. It is anticipated that a group of Aboriginal artists will also be taking part, as well as Charles Blackman, Ray Crooke, John Olsen, Jan Senbergs and Tim Storrier.

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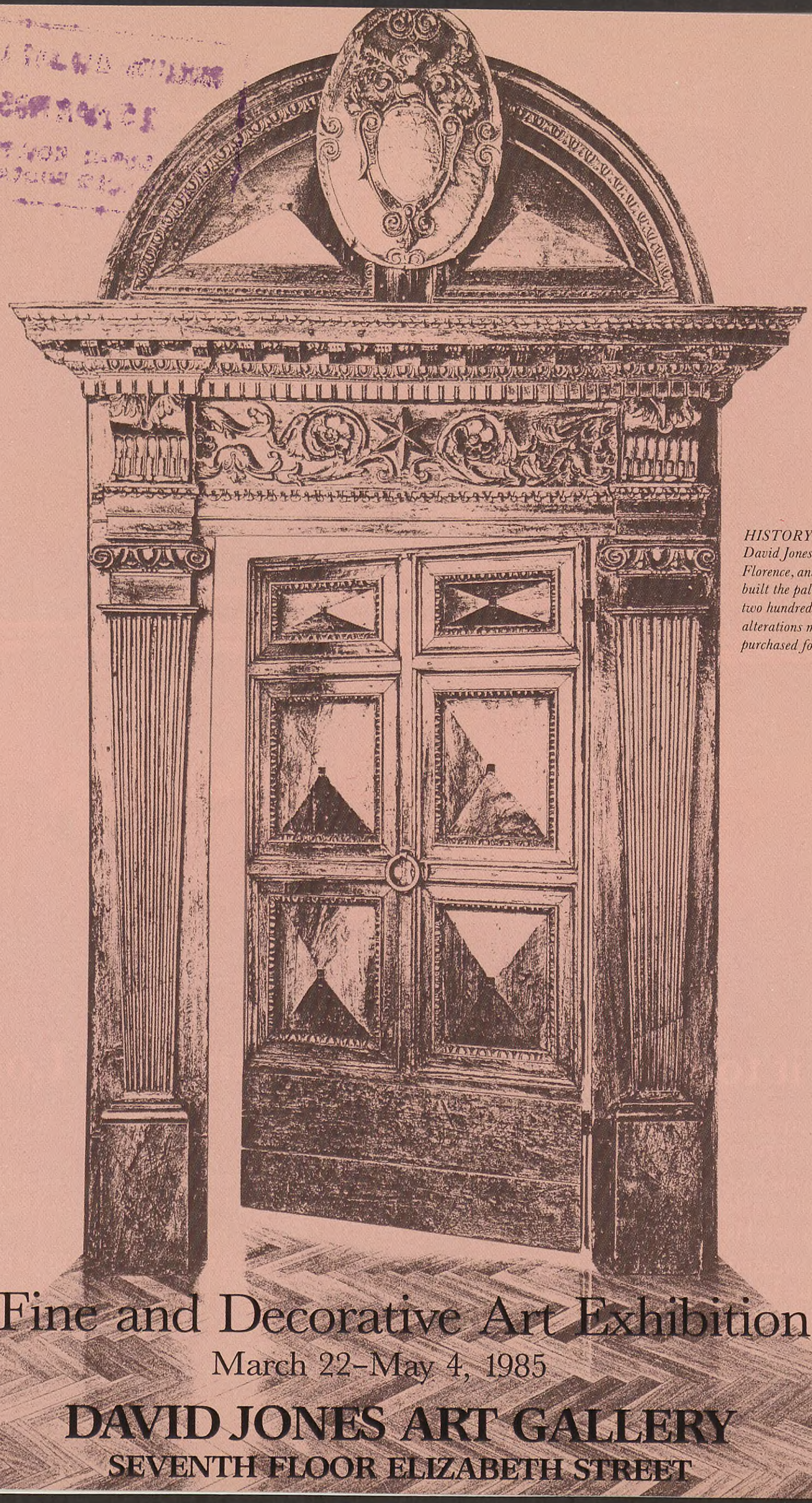

HISTORY OF DOOR. The entrance door to David Jones Art Gallery came from the Villa Giramonti, Florence, and bears the crest of the Gini family who built the palace in 1427 and lived there for the next two hundred years. The door was removed during alterations made in the 19th century and stored until purchased for the gallery in 1963.

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ART AND AUSTRALIA

VOLUME 22 NUMBER 3

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Commentary

The second of our Subscriber's Prizes for 1984-85, Brett Whiteley's original print *Seagull* (Vol. 22, No. 2) has been won by Dr. D. H. McConnel, 27 Eastment St., Rainworth, Qld. 4065.

Commentary

Editorial

PABLO PICASSO, dead for over a decade, has at last begun to move as an overt force amongst us. Long a subterranean presence he was, perhaps, too obvious, too eminent, too identifiable to be an example for our young painters and, indeed, for those no longer young, but brought up in the shadow of the omnipotent master. Stupefied out of their wits by the mere mention of influence, artists seemed to reject his work and his life as being exemplary.

Influence is a term that ought to be examined without fear or favour; it is as coarse as it is vague and is well-nigh useless; its use leads to silences about origins, inspirations and the impetus of the *Zeitgeist*. Yet Picasso pillaged where his impulse to dominate the old masters drove him. Arshile Gorky did his apprenticeship to Picasso in public; when told of Picasso's new paintings with drips, he said, 'If Picasso drips, I drip'. At present, with Neo-Expressionism raging against our shores and eclecticism legitimately filling canvases, our younger painters might listen to the artist-masters.

Young painters never felt at ease with Picasso; none challenged him on his own ground, or not at least for any length of time. Even his contemporaneous cubists, except Georges Braque, were intent on distancing themselves. His presence was overwhelming. In the 1940s and 1950s, Minimalism, Conceptualism and Lyrical Abstraction he felt either as a weight on the shoulders of the young or as quite irrelevant. Any sign of the Picassoid had to be avoided. When he died, Jean Renoir said to David Hockney who told him the news, 'What an unpicassoid thing to do'.

The myths surrounding Picasso were well enough known but not enough works were seen in Australia to enable artists to emulate the man, the artist, his attitudes and approaches through his art. The greatest genius of our artist-age was just not acquired. By good luck Queensland scored an atypical but glorious work before the other public galleries; at long last Sydney bought a vital work... and then? Picasso is immensely expensive.

There is no 'machinery' for guaranteeing that a new, young Henri Matisse, Max Ernst, Joan Miro, Pablo Picasso, Georges Braque, Giorgio de Chirico would not slip through Australian curatorial/trustee fingers, but the signs are better: Enzo Cucci, Mimmo Paladino, A.R. Penck, Salomé, Markus Lüpertz are finding their way into Australia, but such is the state of affairs that a good Anselm Kiefer is hard to get.

There is a lot of clamour about these painters but, then, Picasso was never unsung even if he was cried down and his last years (glorious, in fact) were dismissed. Lots of lessons are to be learnt by people inside and outside museums, not the least being that some of these old artists will keep on getting older and even better. No artist's life and few of his attitudes can be emulated, but one Picassoid lesson is clear: you do not have to cling to a single style all your life. Your life is your own or it is nothing.

London letter

by Anthony Howell

THE END OF the summer is not a propitious time to return from Australia to Britain. By August, most people in the upper echelons of the gallery world are holidaying in the country or abroad and the art schools have all closed after exhibitions by final-year students. These are now so much part of the London scene that they are often reviewed in the daily papers, and careers like Julian Opie's – one of the leading lights among new British sculptors – are launched as much by their art-school show as by their first one-man exhibition.

However, I had missed these vibrant student events, and the extremely popular retrospective of the work of Anthony Caro at the Serpentine Gallery – though I did catch Caro chatting with Melvyn Bragg on television about his work. From what I saw, his recent works are rather impressionistic and unresolved (attempts by older artists to 'loosen up' do not always lead to assured works) and in general I preferred his lean, crisply painted earlier works executed in America.

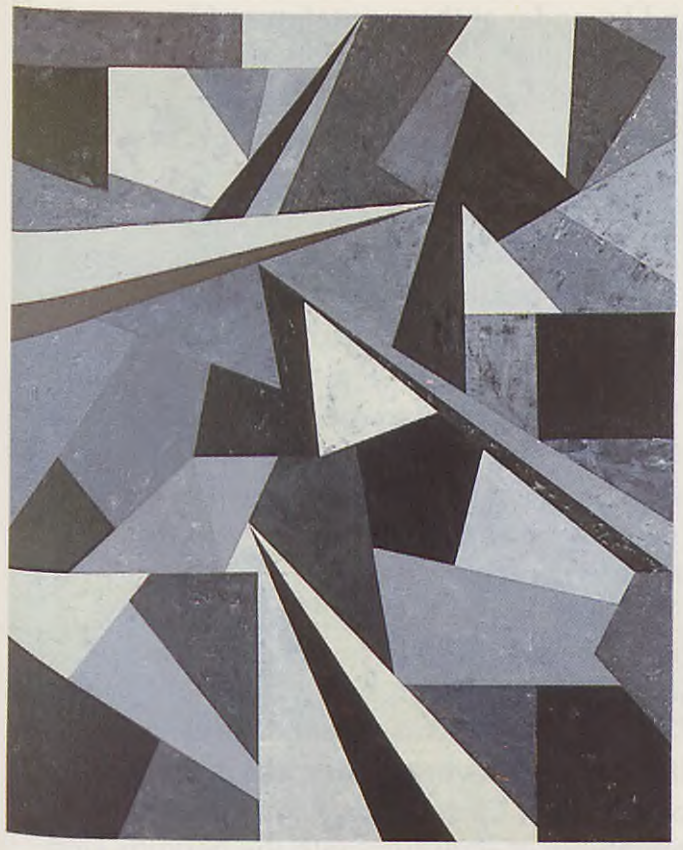
I did manage to catch 'The Hard Won Image: traditional method and subject in recent British art from Moore to Hockney'. This show came in for a lot of flak from artists and critics. Sarah Kent in *Time Out* described it as an attempt by the Tate to 'shove us back into the obscurity of resolute provincialism, trotting out the dreary old boys of the establishment realism... their dusty intellectualism and lack of passion, their lack of feeling for paint, their fear of the seduction and relish of the visual language serves to remind us of the emotional aridity of this dying land'. Only Frank Auerbach escaped such damnation.

Certainly the show contained many of the British academics (William Coldstream, Euan Uglow, John Wonnacott, John Lessore, Lucian Freud, Anthony Eyton, as well as David Hockney, R. B. Kitaj and Howard Hodgkin) but this was its stated purpose. As in most countries, it is a well established myth in Britain that there is something called the 'establishment', a 'golden circle' of tired old artist-professors who trot out figurative work of the worst order, control all outlets and are the sole arbiters of taste. This has led to academic, figurative painters actually being discriminated against in terms of large-scale national exhibitions or opportunities to represent their country overseas. The only coterie in the art world that I have ever noticed is that of the successful: the *avant-garde* can field more young, glamorous representatives in that clique than the academics can ever hope to achieve. For my part, I had never seen original work by Coldstream or Uglow, and welcomed this opportunity to judge the real thing rather than reproductions of it.

In the event there were some surprises. >

below
B.A.R. CARTER NUDE MODEL (1960)
Oil on composition board 64.1 x 55.9 cm
from 'The Hard-Won Image', Tate Gallery, London, 4 July-9 Sept. 1984

Exhibition commentary



above
ROBERT JACKS METROPOLIS 3 (1983)
Oil and wax on linen 183 x 153 cm
Roslyn Oxley9, Sydney
Photograph by Jill Crossley

left
JUSTIN O'BRIEN FLOWERS NO.1 (1984)
Oil on canvas 33 x 48 cm
Australian, Melbourne
Photograph by Henry Jolles

right
PIERRE BONNARD ASSIETTE DE FRUITS (*c.* 1930)
Oil on canvas 30.6 x 36.6 cm
Stadia Graphics, Sydney

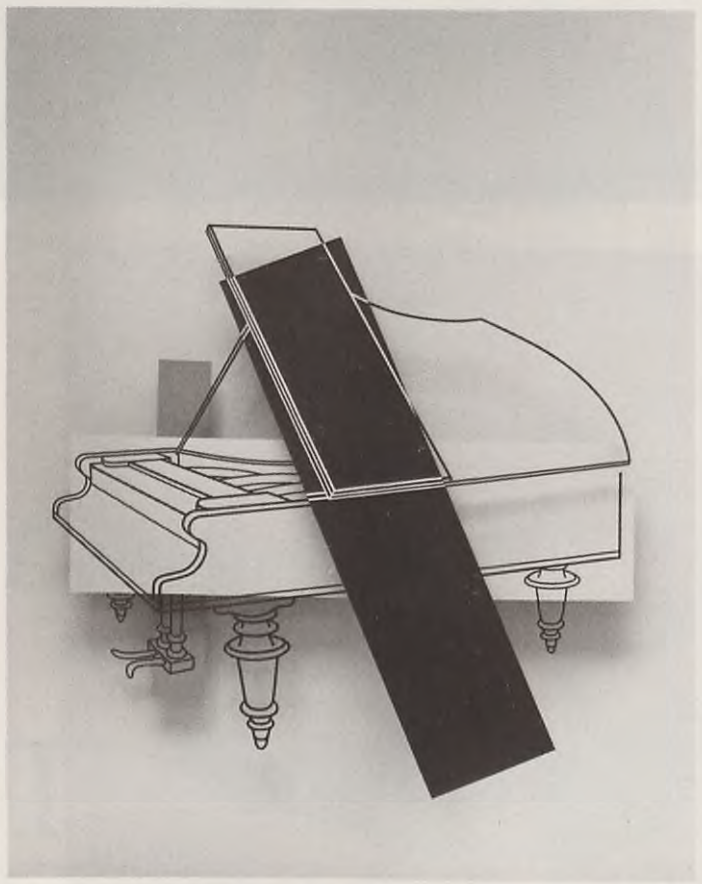
below
MAC BETTS FITZROY RIVER 1984
Oil on canvas 100 x 108 cm
Holdsworth, Sydney
Photograph by Michael Cook

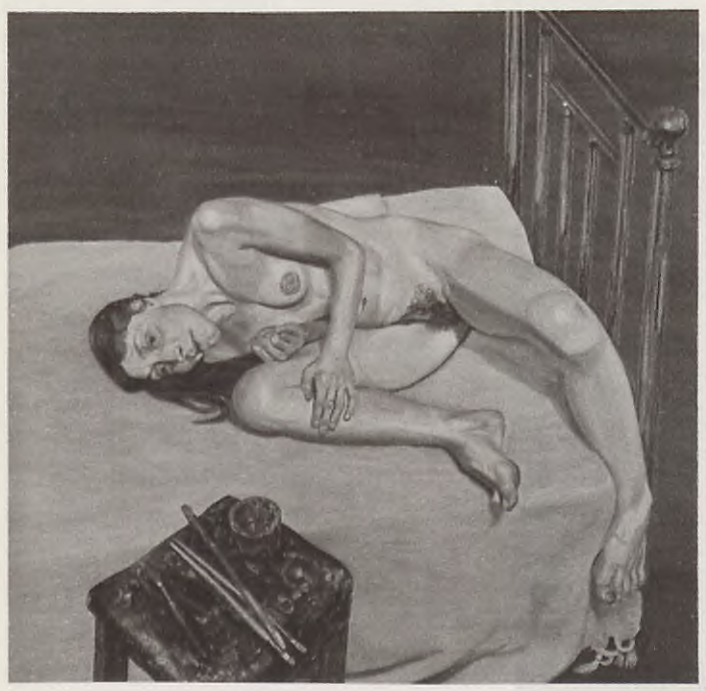
above
PABLO PICASSO TAUREAU AILE CONTEMPLE PAR QUATRE ENFANTS (1934)
Etching 23.5 x 29.5 cm
Stuart Gerstman, Melbourne

left
SAM FULLBROOK PICASSO FLOWER PIECE (1984)
Oil on canvas 40 x 38 cm
Philip Bacon, Brisbane
Photograph by David Sandison

right
R.B. KITAJ
THE RISE OF FASCISM
(1979-80)
Pastel, charcoal and oil on paper
85.1 x 159.5 cm
from 'The Hard-Won Image', Tate Gallery, London, 4 July-9 Sept. 1984

below
EUAN UGLOW
ZAGI 1981-82
Oil on canvas
150 x 107 cm
from 'The Hard-Won Image', Tate Gallery, London, 4 July – 9 Sept. 1984





Coldstream's very particular technique works well at a distance but there is no surface quality and the background painting is dismally thin in comparison with that of the subject. Euan Uglow's standing nude *Zagi* had been standing for so long in order for the artist to paint her that all the blood had gone to her legs, giving them a decidedly pink, even surreal, appearance – though I doubt that this effect is intentional. Wonnacott and Lessore both paint the 'life room' at Norwich School of Art, but neither does so with inspiration. Francis Bacon continues to fabricate copies of his more striking earlier pieces and I wonder at the reputations of Leon Kossoff and Hodgkin, whose work in this show is insipid. Auerbach is certainly the best painter represented, with dense, surprising brushstrokes, never the same twice, giving a surface as intense and original as Jackson Pollock's. Lucian Freud's nudes are superb – details such as ankles and knees painted with an almost edible creaminess, nevertheless precisely defined – the hedonism of the painting offset by the quirks of the poses and the over-ripeness of the bodies. Kitaj is represented by some fine works, particularly *The rise of fascism*, an enigmatic study of nudes, a cat and a fighter plane juxtaposed in ambiguous sensuality.

centre
MICHAEL CRAIG-MARTIN GRAND (1984)
Oil on aluminium panels with painted steel lines
156.2 x 153.7 cm Waddington Galleries, London
Photograph by Prudence Cuming Assoc. Ltd, London

left
LUCIAN FREUD NAKED PORTRAIT (1972-73)
Oil on canvas 61 x 61 cm
from 'The Hard-Won Image', Tate Gallery, London, 4 July-8 Sept. 1984

The two works in the exhibition that I enjoyed most were by lesser known artists, Robert Medley and B.A.R. Carter. The former's *Gilles au nu* was reminiscent of Cézanne, but displayed a moving tenderness in the treatment of the body. Carter's *Nude model* combines the tangibility of sculpture with the nervous alertness of youth.

Londoners who found 'The Hard Won Image' drab may have been uplifted by Station House Opera, a performance company that I managed to catch at the Southhill Park Performance Festival and as part of a series of performances put on outside the Hayward Gallery in July. Station House spend a lot of time in the air, suspended upside-down in a kind of other-world of reversed rules. This airborne performance is often achieved with mastery and wit. In *Ultramundane*, the performance I saw at Southhill Park, a table, a chair and a person sitting on the chair all turned upside-down until they hung from the trees as one sculptural unit, joined by another performer, also upside-down, leaning on the table talking to the seated performer. The group use language profusely and in a fairly abstract way, but I found that I was too engrossed in the action to pay much attention to the words. I suspect that in a work of this kind, language is a distraction.

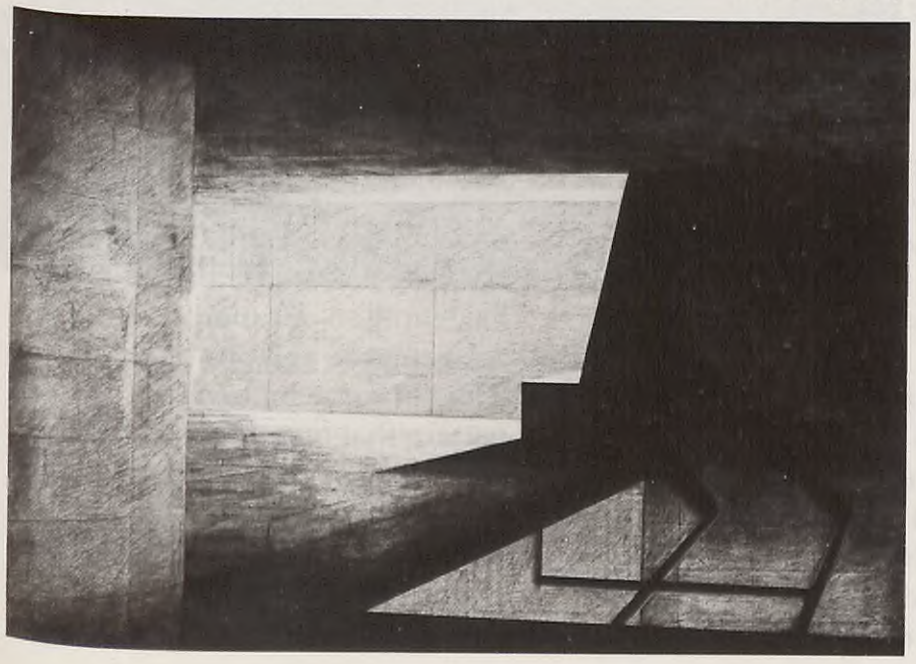
At the Hayward their performance was to be even more ambitious but on the day that I was there, it was abandoned because of a technical hitch – an endemic hazard of inadequately funded performance events. Whilst the climate in London's art world is against performance art, its current practitioners are among the most dedicated and creative of people here. Dedication and talent are not enough, however, when performers are being paid so little that they cannot help but be unprepared.

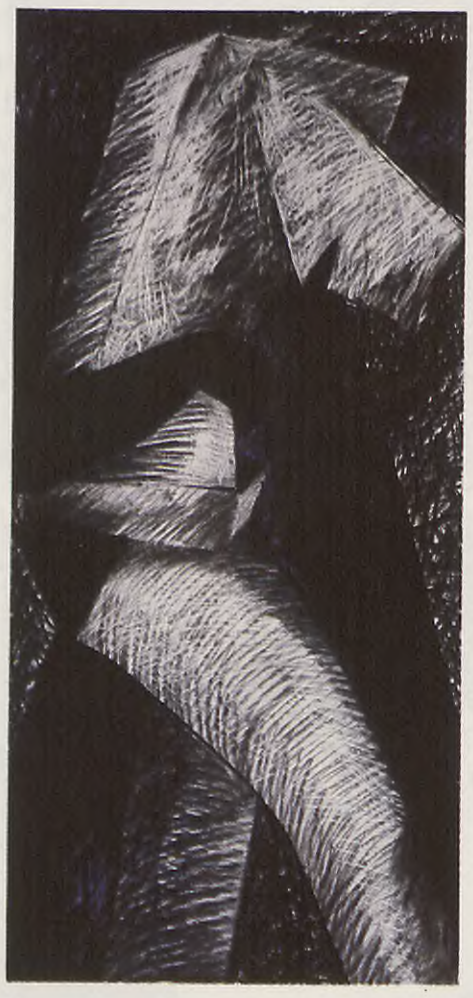
Between the sublime and the ridiculous (though I leave it to you to decide which of the above was which), was the summer group exhibition at Waddington Galleries. An eye-catching portrait by Julian Schnabel, painted on >

Exhibition commentary

above
DONALD FRIEND THE HORSE PADDOCK 1983
Ink 134 x 123 cm
Australian, Melbourne

below
JANENNE EATON CANBERRA III 1982
Carbon and graphite on paper on canvas
161 x 228 cm
Mori, Sydney

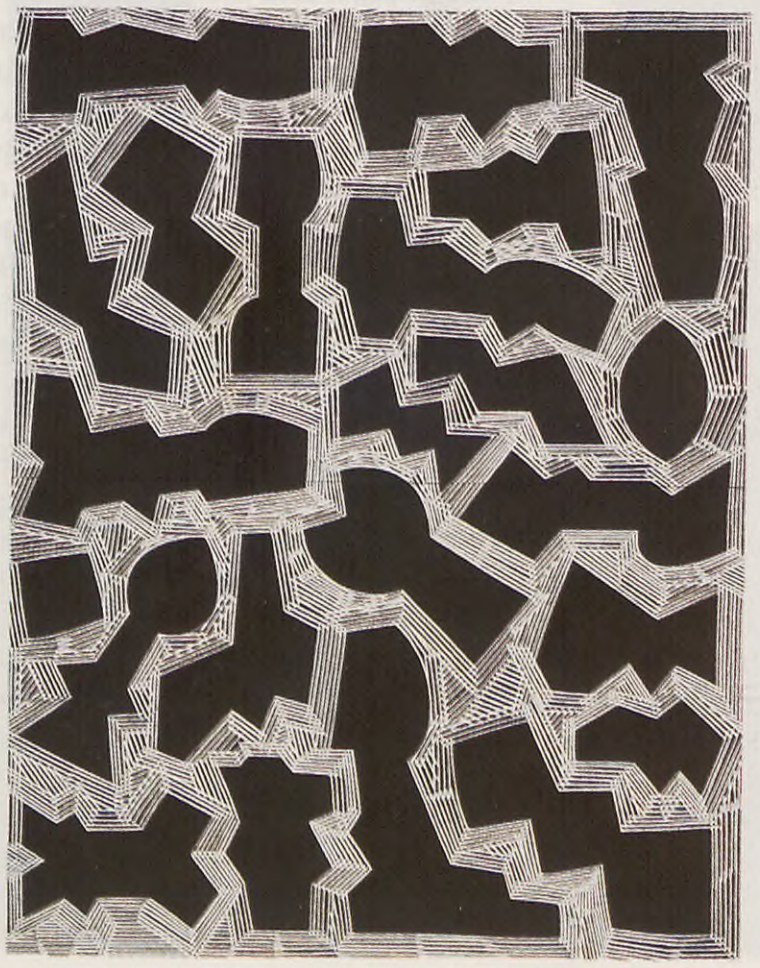




far left
IMANTS TILLERS THE VOID (1984)
Synthetic polymer paint on canvas boards 152 x 190 cm
Yuill/Crowley, Sydney

left top
HILARIE MAIS LEGEND I: TRANSFORMATION (1984)
Wood 43 x 54 x 6 cm
Roslyn Oxley9, Sydney
Photograph by Jill Crossley

left
MEG BUCHANAN INTERIOR II (1984)
Charcoal and pastel 71 x 102 cm
Arts Council, Canberra
Photograph by Susan Henderson



above
VINCENT VOZZO
ANDROGYNOUS III; NEW MAN II both 1984
Pencil 54.5 x 74.5 cm;
sandstone 45 cm high
Holdsworth, Sydney
Photograph by Greg Weight

left
CHRISTOPHER HODGES
DREAMS AND VISIONS (1984)
Synthetic polymer paint on canvas
2.1 x 2.7m
Coventry, Sydney
Photograph by Jill Crossley

WILLIAM TURNBULL METAMORPHOSIS 2 (1980)
Bronze, oak base 40 x 42.5 x 4.4 cm
Waddington Galleries, London

dark blue velvet, nevertheless failed to live up to the sense of luxury provided by this backdrop. Jan Dibbets was represented by examples of an interesting edition of a photographic collage of a Baroque dome, while Michael Craig-Martin's wall-piece, *Grand*, an oil on aluminium panels with painted steel lines, was attractive only at first glance. In fact, much of his recent work lacks the more philosophical stance of earlier pieces, his concern with the sheer physics of objects, with substance. William Turnbull's bronze, *Metamorphosis 2*, was the most memorable work in the show. A strangely rounded triangle, half bronze axe, half tailor's dummy, yet possessing at the same time an absolute singularity of shape, the piece defies too much interpretation. This I have always admired in Turnbull. He is able to create sculptural archetypes that remain firmly implanted in the mind. Neither sublime nor ridiculous, they are simply themselves.

Anthony Howell, an English poet and performance artist, worked in Australia for the 1982 Biennale and as artist-in-residence at the Sydney College of the Arts, 1983-84.

The collapse of the suburban dream

by Philip Cox

WHY ARE Australian suburbs on the whole socially dreary, visually dull and why, for the most part, have they failed to realize the full ideals of our Australian democracy?

The Australian suburb is based on the English prototype, which grew out of the rapid development of towns and cities during the industrial revolution, an escape from factory chimneys belching coal smoke and vile gases into what had once been pure skies. Whilst the wealthy had always had access to desirable living space in the country, the middle and poorer classes could consider only emigration to distant lands within the Empire or retreat to the suburb, a pseudo-countryside within easy reach of the workplace.

The extent of suburbia in England was at first limited by horse-drawn transportation but as the industrial revolution drew strength and railways spread throughout Britain, so the suburbs spread with them. They provided an opportunity for the ordinary man to live in his own paradise, away from the evils and ills of the town, as master of his own domain. The only problem with this new concept of living was that it became too popular and the essence of the new lifestyle became counterfeit to its original intention.

The English suburbs that grew up in the new towns around the green belt of London had the charm of the country whilst preserving the new density of the suburb. Welwyn Garden City and Letchworth remain as testimonies to the delights of this dwelling concept. In Australia, the North Shore of Sydney, Bellevue Hill and Vaucluse, Toorak in Melbourne and Peppermint Grove in Perth, to single out a few areas, are idealized forms of the suburb where dwellings are set in park-like settings amidst spacious lawns and trees, each containing garden-beds full of flowers and shrubberies that would have been the envy of the country squire.

In one sense the development of suburbs suited the English landscape, which over the centuries had developed a tradition for cottage-gardens contained behind walls and hedges within the wider framework of the countryside. Most English gardens aspire to this tradition, and the great landscapers of the eighteenth century, such as Lancelot Brown and Humphry Repton, translated the countryside into an idealized paradise without the fussiness of intensive gardening. (Neither this concept nor the notion of the suburb was ever successful on the Continent.)

Until the introduction of the railway systems within Australia's capital cities, this country was highly urbanized. Cities such as Adelaide, Melbourne and Sydney were developed on English principles and contained terrace housing or semi-detached villas. There was nothing particularly Australian about this development except that the terrace-house module was much smaller than in England and most of the terraces were adorned by verandahs with delicate cast-iron balustrades and valences. The Victorian age with its *omnium gatherum* of styles provided a rich and exotic vocabulary of ornament which was applied generally over the buildings from front railings to rooftops and chimneys.

As cities in Australia became industrialized the quest for the country was the utmost desire of the middle class. Railways initially satisfied transportation needs and development was limited to walking distances to railway stations. With the advent of the private motor car the entire pattern changed, and places hitherto thought to be inaccessible were now brought within easy reach of the city. Cities suddenly looked cancerous with ever-spreading areas of suburbia. This cancer generally took the form of little cottages constructed from brick or timber with red tile roofs. The previous architecture of the Australian country with its verandahs and high, insulating roofs was abandoned and in its place an expressionless architectural model resulted.

Vain attempts were made to give this model identity. The 'front garden' became an arena for exotic virtuosity. Coloured plants and trees that jarred against the soft tenor of the Australian bush vied for attention with garden gnomes or yellow cypresses clipped in architectural form. To make matters worse, each suburban bungalow was carefully defined by a six-foot paling fence which attempted to give privacy to the 'back garden' and vegetable patch.

This form of suburbia has continued unabated for nearly eighty years and the suburban dream has largely become a suburban nightmare. The nightmare is social as well as visual, since the newer the suburb, the more remote it is from the city centre. The definition of suburban block is symbolic of social attitude and this leads to alienation and loss of social intercourse.

The urban pattern that offered social contact through the pub, corner store or market has been replaced by the supermarket set in a sea of macadam, expressionless except for the 'Big W' or 'Coles' or whatever retail symbol. People wander aimlessly in this dream world, without

above
COL JORDAN TREE WINDOW III (1984)
Synthetic polymer paint on canvas
122 x 122 cm
Holdsworth, Sydney
Photograph by Michael Cook

above right
RODNEY POPLE THE RED ZONE (1984)
(second of five panels)
Oil on plywood 180 x 120 cm
Performance Space, Sydney

right
ALISON McMAUGH CORNERED YELLOW (1980)
Synthetic polymer paint on canvas
124.5 x 104.1 cm
Irving Sculpture, Sydney

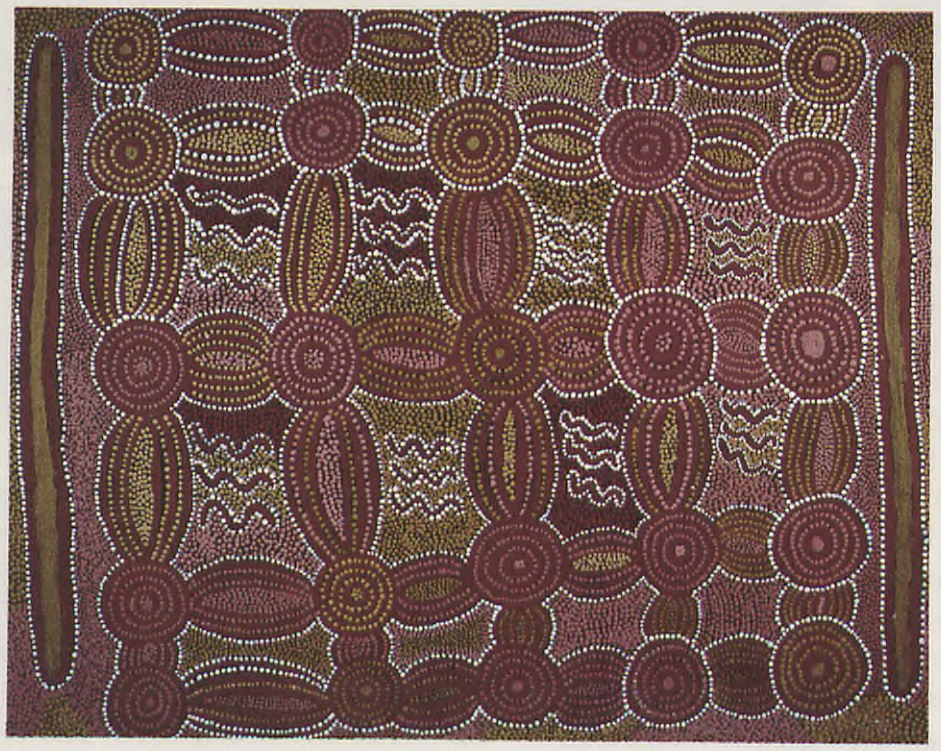
above
SYDNEY BALL A DARK POOL FOR ACTAEON (1984)
Oil on canvas 240 x 300 cm
Macquarie, Sydney
Photograph by John Storey

right
GINGER TJAKAMARRA WOMEN'S NULLA NULLA CLUB (1983)
Synthetic polymer paint on canvas
80 x 98 cm
Chapman, Canberra
Photograph by Robert Cooper

Exhibition commentary

above
MADONNA STAUNTON UNTITLED 1984
Collage 20.5 x 20.5 cm
Garry Anderson, Sydney
Photograph by Victoria Fernandez

below
MICHAEL IWANOFF IN THE CLOUDS (1984)
Mixed media 56 x 54 cm
Galerie Düsseldorf, Perth
Photograph by the artist



Brougham Street Housing, Wolloomooloo, New South Wales, designed by Philip Cox and Partners Pty Ltd for the N.S.W. Housing Commission. Photograph by Max Dupain.

real human contact. The greengrocer has been replaced by neatly packaged vegetables set side by side on hygienic plastic trays wrapped in prophylactic plastic. One package is like another; there is no variety, no choice. Those shopkeepers who once discussed with housewives the intricate details of family health and welfare have been replaced by a spectre on a television screen, as illusory and unreal as any ghost.

What about art, literature and theatre in the suburbs? For the majority of people located away from the metropolis, there has been dislocation from such pursuits. Attempts have been made in many places to set up regional centres for the arts and the development of regional universities and colleges of advanced education should further establish a real basis for culture and scholarship.

Architecturally the suburban dream continues. There are still pockets of land with extremely expensive price tags which are available for one or two clients to commission their favourite architects to explore what might have been. Many of these are interesting as they are blocks thought to be unbuildable or on rural subdivisions. It is doubtful whether the experiment and innovation that characterized the post-war period in Australian domestic architecture will provide the main thread of architectural development in the future, however. Conversions, adaptations and rehabilitation will test the imagination of future architects, to overcome, one hopes, the mistakes of recent suburbia.

After the Second World War, Australians boasted that, unlike their counterparts in Europe and England, they owned their own homes on their own blocks of dirt. In the 1980s this boast is no longer true: twenty-five per cent of urban Australians now live in flats, home units and terrace houses (renamed town houses). Within older suburbs, individual houses are being replaced with an even greater mediocrity of three-storey walk-up flats that repeat the same monotony and lack of identity. Their architectural detail has been stripped. The house once hidden in its garden and with the occasional tree now stands brazenly in the strong Australian sunlight.

Attempts have been made in Australia to search for a hidden culture within the suburbs, to find a new meaning, a latent order. In Melbourne, details of the suburban bungalow have been picked up – like polychromatic brickwork and a naïve joyousness in brickwork patterning. Some superficialities of other forms, mainly parapet details, also are part of the new, slick vocabulary. House plans show no inventiveness of space or manipulation of area to create a better lifestyle for the inhabitants.

In Sydney the search for new and interesting forms of inner-city housing (like the redevelopment at Woolloomooloo) has replaced the urgency of dealing with the suburbs; they almost seem too hard.

Is there an Australian suburbia, a utopia where Australians aspire to live, where children romp on green pastures, where indoors merge with outdoors, and the Australian outdoor existence can be pursued without the real desolation of contemporary examples? Can we reject the current trends that are alienating us from one another and imposing on us an Orwellian way of life? Can we return to a more humanistic point of view where culture is integral with our lifestyle?

The present trends in suburban housing suggest that land subdivision continues without sensitivity, that suburbs are created without real regard for open space, parks, shopping or schools. The architecture is a consumer architecture, packaged and bought from the shelf just like the cauliflower or the peas on the plastic tray. The result of all this is obviously the old ticky-tacky described by Patrick White, D. H. Lawrence and Robin Boyd. The visual and social poverty of the suburb continues.

Dreams can come true, although the suburban dream has been realized mainly by the Australian middle class in those areas of geographical uniqueness such as harbours, forests and hills. Suburbia has not been successful in the lower income groups where it is perceived as a roller-coaster over our gentle Australian landscapes which have already been denuded by the early pastoralists. Without the tree canopy to soften the edges, these suburbs sear in the summer heat. Nobody is prepared to plant large trees – leaves in gutters are a menace and neighbours will complain.

As our population slowly expands suburbia will become less a reality if central business districts remain within the major capitals as they do now. But if we adopt a system of polynuclear centres and diversification of business activities away from the capitals, new suburban areas will arise and the opportunity will exist for a more exciting suburbia over-
coming, we hope, visual and social problems and realizing the dream of Australians for their own home on their own piece of land, their veritable paradise.

(The Education Division of the Royal Australian Institute of Architects has begun publishing a series of monographs on Australian architects, the first of which, on Philip Cox, appeared in 1984.)

Philip Cox is Principal Architect with Philip Cox and Partners and Vice-Chairman of the Design Arts Board of the Australia Council.

Book review

The Land Beyond Time: A Modern Exploration of Australia's North-West Frontiers

by John Olsen with Mary Durack, Geoffrey Dutton, Vincent Serventy and Alex Bortignon (Macmillan, Melbourne, 1984,
ISBN 0 333 35705 1) $45

THIS BOOK is the record in prose, paintings, drawings and photographs of a 'creative' expedition through the North-West of Australia, through a land of both extraordinary beauty and inhospitable wilderness. The expedition was privately financed by the Christensen Fund with the intention of allowing John Olsen to reflect on the landscape and record his vision and impressions.

Geoffrey Dutton, poet and *littérateur*, Mary Durack, historian and Vincent Serventy, naturalist, offer a parallel text adding their impressions and insights to Olsen's. This was no 'roughing it' trip through desert and spinifex, >

Exhibition commentary

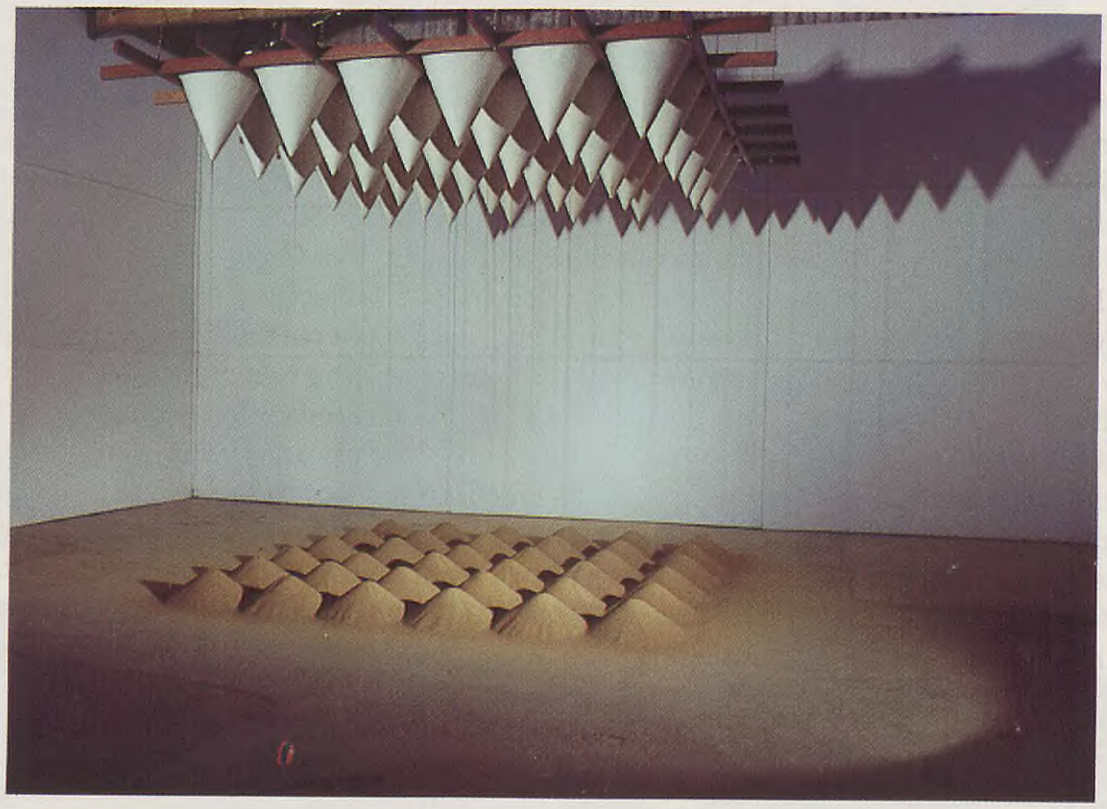
above
LYN MOORE PORTAL (1984)
Wood 190 x 188 x 40 cm
Irving Sculpture, Sydney

below
BULUN BULUN FRESHWATER CROCODILES (1984)
Ochre on stringy bark 83 x 43 cm
Christine Abrahams, Melbourne
Photograph by Sebastian Gollings

left centre
RALPH TRAFFORD WALKER
THE RUNNER (1983)
Pewter 31.5 cm
Print Room, Sydney
Photograph by Roger Scott

left
JAMES WILLEBRANT
PACIFIC PUTT (1984)
Synthetic polymer paint
on canvas 137 x 107 cm
Bonython-Meadmore, Adelaide
Photograph by Grant Hancock

below
MARGARET SINCLAIR
STYLIZED TORSO (1984)
Bronze 53.3 cm high
Bonython-Meadmore, Adelaide
Photograph by Grant Hancock



above
DAVID JENSZ SAND CONES (1984)
Sand, timber, calico, steel
183 x 214 x 214 cm
School of Art, Canberra
Photograph by the artist

left
MARIA KUCZYNSKA SAMURAI (1983)
Porcelain 38 x 34.5 cm
Cooks Hill, Newcastle

but a well co-ordinated link-up of the best refrigerated four-wheel drive vehicles, helicopters, planes and accommodation networks. Camping and its tendencies of encouraging camaraderie and story telling was also obviously an enjoyable feature of the trip. Given the travelling style and the obvious bearing of the personalities in the group, it hardly seems surprising, when, after a meeting with Aboriginal elders the group asked if there was anything they could do to help the Aboriginals, the answer was to please give them a couple of Toyota trucks!

It is Olsen's book. His paintings and sketches, mainly of the landscape and Aboriginal figures, are fearless and poignant. Whilst recording the gangling elegant limbs of kids piggy-backing each other over bindi-eyes, he also treats subjects like alcohol and leprosy with compassion.

The landscapes are Olsen at his most lyrical, with even mining sites taking on a supernatural presence such as *Hammersley ore train*. In this work, raised diggings snake over the brown earth like the Rainbow Serpent. There are many of Olsen's paintings based on aerial views of coast, rivers and salt pans, beautiful works which extend and develop our reaction to the wildness of this mostly unknown area.

Responding to Vincent Serventy's patent love of the threatened natural environment of plants, birds and animals, Olsen gives us some of his most charming brush sketches in *Two emus* and *Echidna upside down*. One is left, however, with a sense of overwhelming and engulfing alienation of the wild landscape and the difficulty of human survival.

For me, Olsen has one flaw in that his respect and admiration for Aboriginals 'drifting across the ocean of golden spinifex... following the same tracks of the hunter gatherer as their Dreamtime ancestors' leads to a depersonalization of portraiture not found in his sketches of white settlers and outback characters. The Aboriginal faces are nearly always shadowed. Olsen withdraws from depicting features or individuality. As Olsen says, 'Falling into their gaze was like tumbling into thousands of years of being an Australian'.

Bortignon, who organized and managed the expedition as well as commendably acting as cook, also contributes some excellent landscape photography which helps us to understand the reality behind Olsen's painterly arabesques.

Mary Durack, with her long association with the North-West, contributes personal, one might even say maternal, anecdotes and historical pieces which link her present observations to recent and distant memories of people and places, including local identities, missions, stations, towns, and Aboriginal friends and acquaintances.

Dutton's poetry is strong and full of imagery and matches Olsen's brush well. It is much easier to absorb than his often heavy, concerned and philosophizing prose pieces on each community and situation the group encountered. One feels that, as the expedition progressed, the constant interaction which was necessary between its members and white missionaries, managers and other support staff, wore Dutton down with the impossible self-imposed task of predicting the future for the Aboriginal communities.

The disparate elements of the book are held together in a brilliant design by Judy Hungerford.

Jennifer Isaacs

Jennifer Isaacs is a Sydney writer. Her latest book, *Arts of the Dreaming: Australia's Living Heritage*, was published late in 1984.

Joy Hester

by Janine Burke
(Greenhouse Publications, Melbourne, 1983, 0 909104 60 3) $39.95

NEW RESEARCH techniques are now giving quite different views of history and historical characters. It may be the cynic's view that 'revelation' or 'reassessment' is the bait to hook the Publisher of Art Books with small specialist audiences. Van Gogh is a case in point and apposite to the subject of this monograph by Janine Burke. Recent research suggests that his final depression during which he took his life was caused by faulty medication. Equally, the myth of the undiscovered, unappreciated genius is of as great importance to the role of the alienated artist in society as is his work. Yet the fact is that within a scant few months of his death he was acclaimed a Dutch master – no hollow title this – in his native country. As the newspaper editor advised in the film *The Man Who Shot Liberty Vallance*, 'If the truth conflicts with the Myth – print the Myth'.

Janine Burke has set out to reassess the truth about her subject and in a sense has created a new myth. I know that I am automatically disqualified from criticizing a feminist approach as the basis for sound art criticism and I certainly feel inadequate to deal with the overheated emotionalism, the occultism, the often 'Mills and Boon' stereotype of much of the soul-baring by Hester and her circle of friends. This is a biography about an ill-starred woman; she died at forty after a long struggle with Hodgkin's disease, a form of cancer. Ms Burke treats her with great sympathy and consideration, sentiments she is reluctant to extend to those with whom Joy Hester was most closely associated.

Ms Burke has done a typically thorough job although she admits in her brief, revealing introduction that if she had known Joy Hester personally this would have been a very different book. Possibly, from a biographical view, but the central issue is 'how good an artist was Joy Hester?'. It is at this sticking point that the author experiences the same difficulties of definition as the rest of us.

All agree that this period of the 1940s and 1950s is a crucial one for our understanding of contemporary Australian art. The central figures, Sidney Nolan, Albert Tucker and Arthur Boyd, each became that unique end-of-Empire phenomenon, the Aussie expatriate (they do not counter-emigrate). The waves of bitterness, desperation and frustration still echo down the decades and their work can still be viewed as coruscated, pessimistic and accusatory. In this climate one can only say that the emotionally frail, sensitive Hester, poor, with two young children, believing passionately in the Cause, suffering bitterly a terminal illness, was type-cast for tragedy. That her work has an intensity and inwardness is undeniable but Ms Burke's wilfulness in seeing her from a feminist viewpoint, while understandable, does obscure the central reason for Joy Hester not reaching the same plateau of recognition accorded to Tucker, Nolan and Boyd. That reason is simply that she did not possess the talent to achieve their plateau of achievement. That said, it was tough all round. Because of the importance of this fairly recent period in Australian social history, this book is a valuable contribution. The personal relationship between Sunday Reed and the misnamed Joy is supported by facsimile letters and poems. At this distance it does not seem all that healthy a relationship yet if one thing is clear, leaning on others is a common characteristic of all the members of the Heide circle, and Joy Hester needed all the help she could get.

Janine Burke's book, well constructed, informative, openly and honestly biased, forces one to consider these deeper currents in Australian life that seldom break the surface. The alienation of our artists continues today and if she has done nothing else she will have caused the reader to consider just how dark, cruel and convoluted the 1970s and 1980s will appear to the assessors of the future.

Ms Burke wrote this work, not as a biography, but as her M.A. thesis. My first reaction was that student work – even graduate-student work – is seldom adaptable for general publication. Yet it seems that its very earnestness, naïveté and polemicism chimes well with the dilemma that Joy Hester presents. Much of Hester's self-contemplation and despair undoubtedly sprang from her mental and physical condition. The >

Exhibition commentary

above centre
PETER ANTON BAKA
THE CAT (1984)
Oil, wood, feathers, linoleum
51 x 58 cm
Hogarth, Sydney
Photograph by Jill Crossley

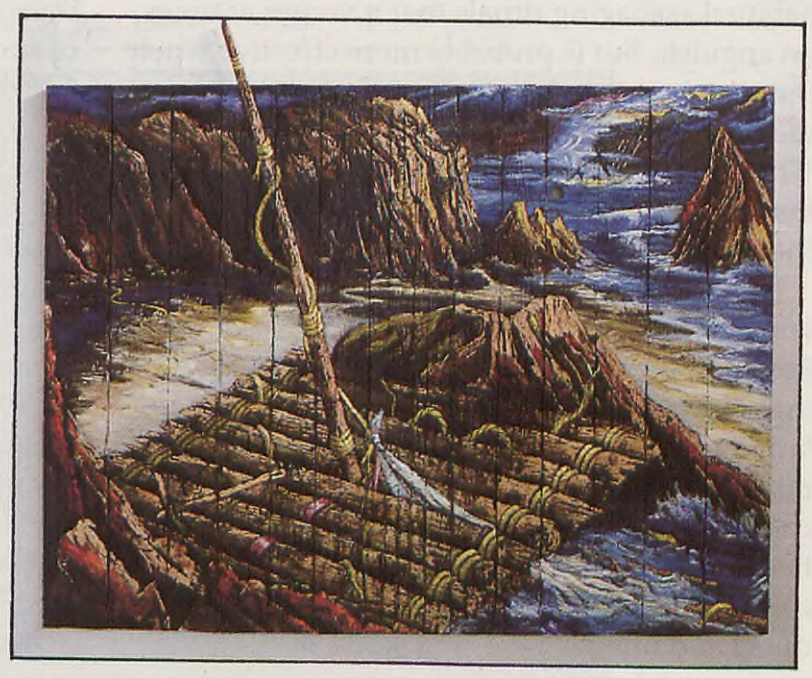
above
MERVYN SMITH
STONEHENGE 1976
Watercolour 69 x 103 cm
Tynte, Adelaide

left
DAVID CHAPMAN
GRANITE ROCKS, FREYCINET PENINSULA (1983)
Oil on canvas 183 x 205 cm
Powell Street, Melbourne

top
MURRAY WALKER
TIN AND MIRROR PORTRAITS (1983)
Found objects, synthetic polymer paint 30 x 38 cm
Powell Street, Melbourne

above
LEONARD FRENCH
PAVILION (1984)
Enamel on hessian-covered composition board
90 x 138 cm
Rudy Komon, Sydney
Photograph by Robert Walker

right
MIMI JAKSIC-BERGER
SILVER LIGHT (1984)
Oil on canvas 178 x 178 cm
Wagner, Sydney



above
JAN NELSON BEACHED (1984)
Oil on carved wood 233 x 278 cm
Christine Abrahams, Melbourne
Photograph by Sebastian Gollings

seemingly fine line that exists between 'normal' vision and the hallucinatory visionary perception is often blurred. Those who wish to believe in the artist as abnormal – van Gogh and Gauguin are examples – aberrant and mystic, will insist on sustaining the myths created around the Impressionists. Australia and its internal conflict in the visual arts is sustained by the notion of artistic irresponsibility and has spawned a new breed of curating minders. Ms Burke's attempt to deal with someone who manifested – justifiably and understandably – all the introspection of the 'sensitive' combined with the inevitability of her own early painful death, is tackled with the blithe confidence of her youth. The result is badly flawed but not muffed and constructs from all the trivia, like Georges Mora's pasta factory and culled scraps of critical endeavours, an image of deep mystery. The past is, indeed, a strange land where they did things differently.

Rod Carmichael

Rod Carmichael is an artist and critic and Principal Lecturer in Visual Arts at Deakin University, Geelong.

Book review

Death of My Father – A Sketchbook

by Davida Allen
(Ray Hughes Gallery, Brisbane, 1983,
ISBN 0 949559 032) $20

TREVOR ANDERSEN'S book on his friend, William Fletcher, is a garland in more than one sense; Davida Allen's on her father is a lament and dirge, so removed from habitual assuaging rituals that it verges at times on anguish, but is probably more effective when the sketches deal with the sudden recurrence of memories, as when his armchair became his life: 'The chair has become Dad's life. He seems to live in it. I cannot think of this sick man without the image of his chair'.

In January 1982 her father died of cancer while she was pregnant for the fourth time (images of babies recur in the thirty-two drawings) and grief is recorded in sketches of her father in the coffin, as part of the coffin, as dismembered with the torso as coffin, in the coffin shape as grave, as a twin both with severed heads in the coffin and in an armchair with coffin-sofa nearby. The sketches, disturbing, direct and unequivocal are mainly in blacks and greys, and done in the linear variety of Neo-Expressionism best exemplified in A. R. Penck. Legions (to whom scant attention need be paid) detest the style and they will like it less after seeing this sketchbook, but maybe not, as the inducement of pity is a great converter, for artists have drawn and painted their dying wives and children and their dead friends, dead saints and Jesus on the Cross, evoking feelings of the strongest sympathy.

It seems to have been true that the customary mourning rituals, so quickly disappearing in our society, have often proved inadequate for artists and these unsentimental sketches that frequently repeat the refrain, 'My father is dead: I weep for him', are part of a mourning catharsis. They are done with an almost crude intensity and are so placed on the clinically white paper that they are like desperate, primitive icons.

Come now, do not say that such private griefs should not be public, for to celebrate the hero returning full of grace, laden with garlands or glittering with gold or medals is an easy task; to record the transformation into death of the father is not; it is a brutal fact attended by care and grief. Davida Allen shows what it means in fusing the objective and the personal. This is no book for those who have no sense of the poetry of the tragic.

Elwyn Lynn

Book review

Some other dream: the artist and the artworld and the expatriate

by Geoffrey De Groen
(Hale & Iremonger, Sydney, 1984,
ISBN 0 500 23381 0, paperback;
ISBN 0 86806 036 4, hardback) $14.95; $29.95

IN THIS BOOK Geoffrey De Groen talks with Australian artists Janet Alderson, Robert Jacks, Bruce Latimer, Clement Meadmore, Jeffrey Smart and Stelarc; art critic, Robert Hughes; Max Hutchinson, art dealer and John Stringer, curator. All share a voluntary exile from Australia, a belief 'that "there" is better than "here" '. De Groen seeks to illuminate the reasons behind this belief, allowing his subjects to speak for themselves about their lives and work.

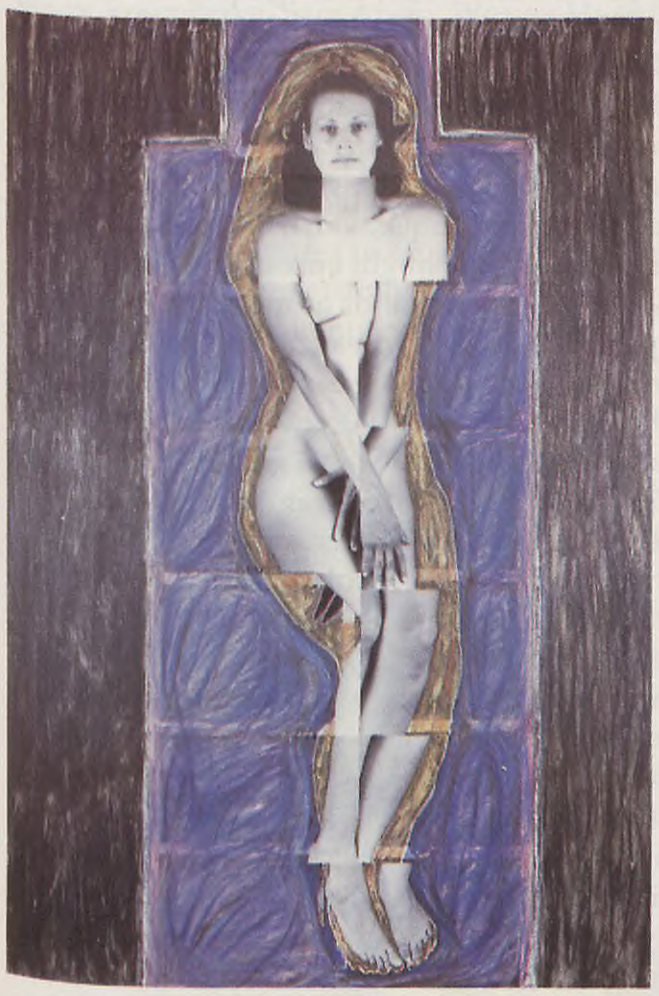
Perhaps the most disconcerting account is that of Stelarc, the performance artist born in Cyprus and brought up in Melbourne, who has been living in Japan since 1970. His concerns are of such a different order from those of other artists (and his performances so much more 'shocking' than that of New Zealander, John Cousins, who caused such a stir at last year's Edinburgh Festival) that he cannot be ignored, even if his work stretches the notion of 'art' beyond the reach of all but a few devotees. (As De Groen comments in his introduction, Stelarc left this country 'because of a philosophy, an attitude outside Australian experience'.)

Stelarc is best known for his 'suspension' events, developed over seven years to include the artist being suspended from harnesses, balloons and upside-down with ropes, with amplifications of his internal body sounds as an accompaniment, to being suspended by cords attached to fish-hooks inserted through his own skin. From between five and fifteen minutes he has hung horizontally face-down, horizontally face-up and vertically, head up and down, so that his body has passed through 360° in space. He has jumped through a panel of glass (a 'penetration' event) and is now developing a third hand, to be powered by batteries and his own body electricity, which Stelarc hopes will become an integral part of himself.

Why, for goodness' sake? Because he believes that the human body has become obsolete in our era – it cannot, without the aid of cumbersome, expensive equipment, withstand the atmosphere of outer space. It can inhabit the earth but not the universe, and it is the universe where Stelarc believes the future lies. We must overcome our conditioned view of our own bodies and intervene in our genetic makeup to meet this challenge. The problem is a philosophical one, involving aesthetics. In Stelarc's words: 'The role of the artist becomes a much more philosophical role, an alchemical role, the artist not merely sensitising minds, but physically transforming bodies. A genetic sculptor, an architect of internal spaces'.

The issues raised by other artists in this book are more familiar: Clement Meadmore is more interested in form and shape than in 'concepts like reaching out in space' and he talks about the enduring influence of Barnett Newman on his work and how he and Max Hutchinson began in the art business together back in Melbourne in the 1950s; Jeffrey Smart paints to crystallize 'moments of ecstasy' in his peaceful home in a valley near Florence, always concerned with the light in his works, and with their craftsmanship – it seems that now, though, all that keeps him from living in Australia are his books, 'Australia has changed for the better and Italy has changed for the worse'; not so for Janet Alderson in Paris, who first left Australia in 1955 and is the most unrepentant of the expatriates, and totally dedicated to her art; Robert Jacks is dedicated too – and quite aloof from changing fashions (the title of the book is from his statement 'New York is a dream for lots of people. Some other dream'). His approach is as refreshing as are his paintings – a mixture of intelligence and sensitivity, of >

Exhibition commentary



above
JOHN WOLSELEY THE BIRTH OF THE POPPET MOON MOTH, BENDIGO (1983-84)
Oil on paper on composition board 132 x 183 cm
Rex Irwin, Sydney
Photograph by Robert Walker

top left
PHILIP HUNTER SHRINE (1984)
Oil and wax on canvas 274 x 198 cm
Christine Abrahams, Melbourne

top centre
RICK AMOR HEDGES AT BAXTER (1984)
Oil on canvas 44.5 x 64.5 cm
Niagara, Melbourne
Photograph by Adrian Featherstone

left centre
LEONARD BROWN BOWL AND DISTANT MOUNTAIN (1984)
Oil on canvas 70 x 66 cm
Painters, Sydney
Photograph by Jill Crossley

above
JULIE BROWN PUBERTY 1984
from an installation of 9 images titled *Persona and shadow*, commissioned for the Adelaide Festival
Cibachrome photograph 182.8 x 101.6 cm
Developed Image, Adelaide

right
STUART WATTERS VAGABOND (1984)
Oil on composition board and wood
191 x 90 x 10 cm
Hogarth, Sydney
Photograph by Jill Crossley

far right
GERARD HAVEKES UNTITLED (1983-84)
Oil on canvas 122 x 122 cm
Wagner, Sydney
Photograph by Robert Walker

refinement and humanity.

The lively conversations with Max Hutchinson and Robert Hughes throw interesting light on how they became involved in art. Neither has any 'qualifications' for his trade apart from experience born of interest, which, in Hutchinson's case, began almost by accident. He is the entrepreneur *par excellence* who found that artists were the kinds of people he liked to be among. In New York he is certainly among them: there are about 100,000 artists in the 'downtown' area of that city, a very few of whom are able to occupy a loft studio. (I wonder about the loft phenomenon – not an ivory tower but a tower nonetheless, albeit of glass.) Hughes's story is probably the most romantic, as he sketches his path from callow youth inspired to paint by 'an amazing jet of vermilion' which issued from an old tube chanced upon in the family garage, to *enfant terrible* in the Sydney art world, to jet-setting multi-media art critic.

This book will appeal to people interested in art who enjoy anecdote and the human face of the artist. It is not art criticism. There is no complex argument, no maze of rhetoric to negotiate; just simple stuff from 'the horse's mouth'. It is mostly entertaining reading at a handy size and reasonable price.

Laura Murray

Book review

Art?

by Paul Atroshenko
(Lonely Arts Press, Sydney, 1984,
ISBN 0 9591347 00) $6.50

THE PURPOSE and tone of this book is well expressed by its title: *Art?* The author's aim is to draw attention to the key theoretical issues in the visual arts and to do so without assuming any prior knowledge on the part of the reader and without resort to jargon.

Paul Atroshenko is a painter and a lecturer at Sydney's City Art Institute and the book arose out of his concern for the lack of a solid theoretical background in students coming out of high school and into art college.

Atroshenko dedicates the book 'to that noblest of institutions, the free market of ideas'. His objective is to have people think for themselves rather than remain the victims of received opinion. The book's format reflects that aspiration. Atroshenko eschews personal opinions or answers to the many questions he poses.

Instead, the book is set out in report-form with numbered sections and paragraphs. The chapters are headed with titles like: 'What is Art?', 'What is Good Art?', 'Form and Content' and 'Method in Art Criticism'. Similarly, his recommended reading is restricted to four titles, each of which is a good basic introduction, likely to help the reader to an independent point of view.

Often it is the key questions in art that seem to get suppressed. Issues like 'what is art?' and 'how do we judge a work of art?' are often swept aside with the implication that they are simply too banal or even irrelevant.

This relatively recent phenomenon – undoubtedly related to anti-aesthetic movements in art like Minimalism, Conceptualism and political art – has resulted in a widespread confusion of values. In turn this confusion is reflected in the kind of art which is promoted by institutions and arts councils – art selected on the basis of fickle fashion rather than clear and rational criteria. And this confusion is further reflected by the alarmingly conformist nature of much art coming out of art schools.

So, Atroshenko's book is commendable in its aspiration and, in its modest way, an important addition to art pedagogical texts (he includes discussion topics at the end of each chapter).

Atroshenko intends this book to be the first in a series, with later books expressing a more personal point of view. Still, as its aim is pedagogical – and its general approach heuristic – I think it could do with a little more input for the students to consider. At the risk of feeding them ready-made opinions, Atroshenko could have afforded to feed in a little more hard information and perhaps a few clear opinions to bounce off.

To take an example: in his chapter, 'What is Art?', Atroshenko places much emphasis on the art/craft distinction. This is relevant, of course, although it seems to me that the art/craft dichotomy will not give us an answer to the question. It is an ontological problem which is more likely to be resolved by looking at issues like: 'what are the functions of art?'. It is also possible that art may be best defined by saying what it is not. I think it would be worthwhile to sketch out the options here – in particular, the formalistic and structuralist functional views of art. And it would also be worthwhile to look briefly at important critics like Meier-Graefe, Fry, Worringer and Greenberg.

In general, though, this is an excellent little book (a mere sixty pages) which encourages a dispassionate and systematic view of art and its issues, as well as promoting independence of thought. That alone is a great relief.

Paul McGillick

Paul McGillick has written art criticisms for many journals as well as commissioned catalogue essays for both private and public galleries.

Book review

Shay Docking: The Landscape as Metaphor

by Ursula Prunster
(A. H. and A. W. Reed, Sydney, 1984,
ISBN 0 7301 0001 4) $60

CLEMENT GREENBERG, doyen critic of the New York School, visited Australia in the late 1960s declaring his interest in the 'visionary quality' of Australian painting, a quality beyond the level of provincial Modernism, seemingly inseparable from landscape. This same visionary mode is central to the themes of Shay Docking's painting.

In this monograph the transformations of style are fully represented, well annotated and augmented with drawings and a number of revealing photographs. For once text is closely allied to image with no irritating footnotes. There is a useful chronology, bibliography and illustrated catalogue and index, a highly efficient assembly of material. Ursula Prunster has worked in close collaboration with her subject, quoting liberally from her journals, to trace the evolution of Shay Docking's art while at the same time giving an oblique, elusive impression that a very private artist might encourage. One might assume metaphor stands as much for the phases of psychological growth as for an evolution of style. A personal myth seems to be unfolding behind the images of volcanic cones, romantic coasts, tree icons, harbours, glaciers and so on.

This might be inferred from a Celtic background, a deeply religious home atmosphere (Shay's father was a scholarly Presbyterian minister, her mother a pianist and amateur painter). Both encouraged her interest in art and landscape. Beyond the explanations of orthodox theology she enjoyed an instinctive identification with all the compelling phenomenology of nature, whose forces she had equated with a numinous, religious quality. Enjoyed from early childhood it became the source of her painting. Over the years this experience has been amplified and to an extent has received intellectual support from the insights of C. G. Jung and the theories of Teilhard de Chardin.

In turning the plates of this book one can see points of connection with the mainstream of modern and nineteenth-century art – Graham Sutherland, Georges Braque and Cubism; more recently the expansive views of Eugene von Guérard, who worked in the western district of Victoria where Shay was born; the surrealist Max Ernst, and the Mexican muralist Diego Rivera. Of these, only Sutherland consistently looked to landscape as a source of enigmatic presences both benign and sinister. The genius *loci* has exercized a fascination for Shay Docking. Her art >

Reporting galleries – old and new

Niagara Galleries, Melbourne

NIAGARA GALLERIES was established in 1979 by Bill Nuttall and Peter Gant. The Gallery has, over the years, established a reputation for rekindling interest in some of the lesser known or more obscure artists from the 1930s, 1940s and 1950s period. Amongst those artists whose work has been shown in the form of survey exhibitions, sometimes accompanied by very comprehensive catalogues, are the following: Len Annois, Herbert McClintock, Harry Rosengrave, Sam Atyeo, Weaver Hawkins, Bernard Boles and Oswald Hall. Better known painters from this period have also been shown in full scale exhibitions; they include James Wigley, Frank Hinder, Desiderius Orban, Godfrey Miller and Danila Vassilieff.

As well as its interest in artists from the early 'modern' period in Australian art, the Gallery is concerned with contemporary art. Artists

represented include Gunter Christmann, Peter Powditch, Rick Amor, Ted May, Robert Hollingworth, James and Julian Wigley, Yvonne Boag, Christine Berkman, Nancy Clifton, Brian Kewley, Patrick Hennigan and Giovanni Della Bosca.

Two major projects that the Gallery has undertaken for the future are survey exhibitions of paintings by both Ian Fairweather and Roy de Maistre. The Fairweather show will take place in October 1985, whilst the de Maistre exhibition will follow two years later. In the meantime Niagara Galleries will continue with its programme of exhibitions by both living and deceased artists, the main criteria for these being that the work is both interesting and of a high standard as judged by the Directors of the Gallery.

Print Room, Sydney

THE GALLERY was established in 1972 above an antique shop in Cremorne. As prints did not have the acceptance accorded to the medium today, it was picture framing that helped the enterprise survive. The opening exhibition was of Lionel Lindsay's woodcuts and the first contemporary show featured ten leading New Zealand printmakers.

The space was outgrown by 1974 and the Gallery relocated in East Sydney. The move to Woolloomooloo took place in 1978 with the purchase of a four-storey terrace house. This enabled the Directors, Richard King and Murray Smith, to have their own self-contained accommodation and enlarge the exhibition area. The garden is used during the summer for openings and, on several occasions, special launchings have attracted as many as four hundred people, necessitating the multitude to be addressed in the street, from a balcony!

The Gallery specializes in works on paper – etchings, woodcuts, screenprints, lithography, drawings and fine photography – and sculpture is exhibited from time to time in conjunction with artists' drawings. Exhibitions are changed every four to five weeks. A tight stable of artists is maintained as the Gallery is off the beaten track, thus precluding browsers. Only one or two people are added each year, allowing full promotion of existing artists. Photography has been added only in the last three years and includes some of Australia's top names, such as Roger Scott and Graham McCarter.

Downstairs, a video recorder is available for viewing documentaries of past shows, interviews, biographies of some of the artists and opening addresses. Several publications under the trade name 'Print Room Press' have appeared in the last three years and include *Hall Thorpe, Coloured Woodcuts; George Morris, Photography;* a folio of Adrian Feint's etchings, printed posthumously and, recently, a set of four screenprints by Larissa Smagarinsky. Other publications are well advanced.

Photographs of Print Room by Roger Scott.

might be described as a long effort to crystallize the exact icon or symbol which this fascination has projected. Whether in New Zealand, where she spent a number of years with her husband, Gil, then director of Auckland City Art Gallery, or among the environs of Newcastle or Sydney, the images have been inspired by the earth, increasingly seen in clear outline and substantial texture. The spirals of Sydney angophora have become her own rainbow snakes; more recently the volcanic cones of childhood an entry to the underworld.

This earth-centred search for feminine symbols is, in a wider context, part of the swing away from the culture of patriarchal vision; a quest, perhaps inadequately explained as a response to the realization that she could never have children. These images acquire aspects of pain and a sense of growing melancholy that increase over the years, becoming ever more distant from the extroverted optimism of an heroic Australian landscape.

Shay Docking consistently pursues her themes with the same determination as that small band of women who have made such a distinguished contribution to the growth of modern art in this country. Few have had their works as well presented.

John Henshaw

John Henshaw is a painter and critic and Senior Lecturer at the Sydney College of the Arts.

Melbourne scene

by Jeffrey Makin

THE 1984 gallery season was dominated by some great exhibitions: Philip Guston and Pablo Picasso at the National Gallery of Victoria; Victor Majzner at Christine Abrahams; John Perceval and 'The Field Now' at Heide Park; John Firth-Smith, Alun Leach-Jones and Peter Clarke at Powell Street; George Grosz, Picasso and Elwyn Lynn at Stuart Gerstman, and Keith Looby and John Robinson at Realities.

Three new galleries opened: the Australian Centre for Contemporary Art, Bibra Gallery and the Charles Nodrum Gallery.

The Australian Centre for Contemporary Art in the Domain, South Yarra, opened with an installation of small, serialized, painted notations by Robert Jacks, recycled junk by Bill Woodrow and architectural drawings by British architect, Peter Cook. The Gallery itself is a renovated retainer's cottage, adequately lit and fitted-out, and led by John Buckley. The Bibra Gallery is above the Arts Bookshop, Armadale, a large clean space not unlike the Galerie Düsseldorf in Perth. It opened with spacious, eloquent paintings of Fraser Island in a one-man show by Hal Hattam, while Charles Nodrum in Church Street, Richmond, launched his Gallery with a mixed exhibition of twentieth-century Australian paintings, including important works by Rupert Bunny, Thea Proctor, Joy Hester, Roy de Maistre, Robert Jacks and Peter Powditch.

Stuart Gerstman, in Richmond, moved into international dealing as the only Australian art dealer with a stall at the 1984 Basel Art Fair. He imported two excellent exhibitions – lithographs by George Grosz (June) and etchings by Picasso (August) and plans to open a branch in St Apernstrasse, Cologne, in September 1985.

Ray Hughes, the well-known Brisbane art identity, mounted a speedy attack on the Melbourne art establishment in Tony Oliver's Reconnaissance Gallery, Collingwood, while Oliver went to New York, with major exhibitions by (amongst others) Jean Dubuffet and Ian Smith – both were excellent shows but did not get the Press coverage that they deserved.

Melbourne's incipient rise as an international art centre is underlined by the proliferation of galleries and increased awareness on the part of artists of common concerns. As they have done in Sydney, Melbourne's artists have organized themselves into the Painters and Sculptors' Association of Australia Pty Ltd. Launched in August and administered by Tom Lowenstein, the burgeoning membership includes most major artists in Australia.

The Australian Centre for Contemporary Art, Dallas Brooks Drive, The Domain, South Yarra, opened on 16 September 1984.

Philip Guston's appearance at the National Gallery of Victoria was long overdue. His significance as a seminal influence, along with Max Beckmann and Giorgio de Chirico, upon the resurgence of Neo-Expressionism, made this exhibition the most influential from the artist's point of view. (It is also of particular interest as Guston was, at one time, a leading Abstract Impressionist.) These Gustons are perhaps the most beautifully painted apocalyptic pictures yet to come from the recent period in American art. In every sense they are protest paintings. Prophetic. And the so-called 'jokey' drawing is about as funny as waking to see two giant insects crawling across your horizon. Guston's use of an enlarged motif working close to the edges of his format further add to the power of his statements, giving the viewer an insect's view of the world.

There is no doubt, at least in Melbourne, that Victor Majzner's new paintings at Christine Abrahams Gallery, Richmond (August), provided one of the major exhibitions of the season. His development has been slow and methodical, yet always underscored by his belief in painting as one of the two bastions of Western art, and his perception of his discipline as a defined body of information that he hopes to extend. Invention and innovation based upon in-depth knowledge of the state-of-the-art to date form the basis of Majzner's concerns. Shapes, gestures, colours and montaged metaphors are among the working elements of his vocabulary. Like the composer/conductor, Majzner is seeking the best orchestration of his own work. He is brilliantly in control of malleable forms, modelling the acrylic medium to achieve an impressive scale and physical presence. Organic biomorphic forms ooze with tropical fecundity and what could almost be described as an aroma. The paint runs like hot lava, cooling to arrest what was once a violent, dynamic force.

John Robinson at Realities (October) was a triumph. His departure from Photorealism in 1982 has been consolidated in this show with more large, abstract formats painted in neo-impressionist style. Flicks and spatterings from a powerful primary palette give the work a spatial dynamism. Form is optical, explosive.

'The Field Now' at Heide Park and Art Gallery looked again at twenty-two of the forty artists from the original 'Field' exhibition held at the National Gallery of Victoria in 1968. Once more >

Melbourne scene

above
PHILIP GUSTON KETTLE (1978) Oil on canvas 177.8 x 236.2 cm
David McKee Gallery, New York
Exhibited at National Gallery of Victoria, Melbourne, 18 Aug.-16 Sept. 1984

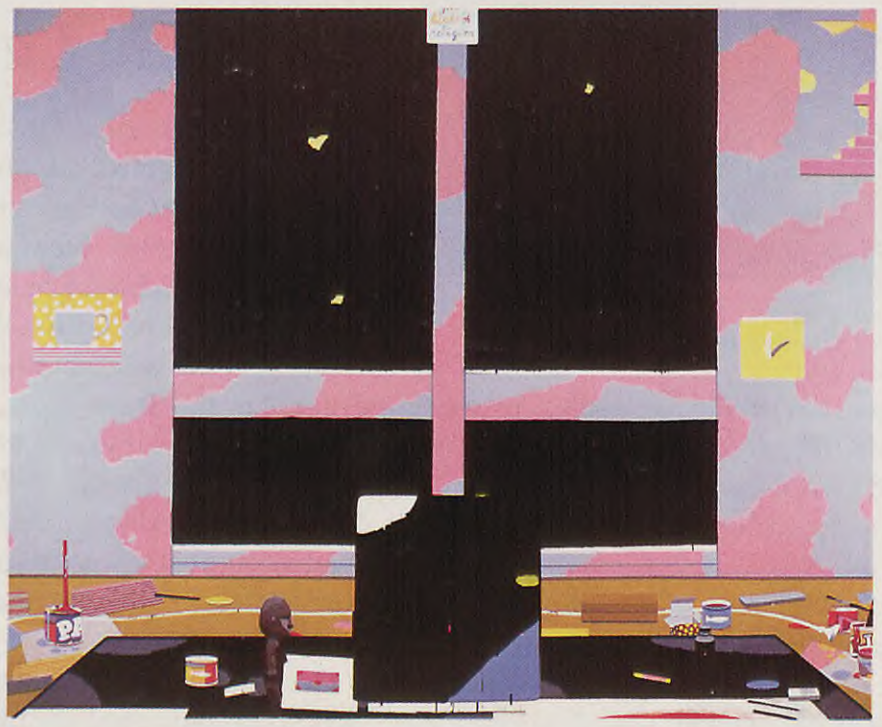
left
JOHN ROBINSON ASCENT (1984)
Synthetic polymer paint on canvas
232 x 282 cm
Realities, Melbourne
Photograph by Henry Jolles

below left
ROBERT JACKS TOTEM (1984)
from a 3-part installation at the opening exhibition, Australian Centre for Contemporary Art, Melbourne, 18 Sept.-7 Oct. 1984

below
JOHN PERCEVAL SETTING MOON SURPRISED BY THE DAWN 1944
Oil on canvas on composition board
52 x 60 cm
Heide, Melbourne
Photograph by John Brash

above
VICTOR MAJZNER SAINTS AND SINNERS (1984)
Synthetic polymer paint on canvas
183 x 321 cm
Christine Abrahams, Melbourne

below
DALE HICKEY
FIVE KINDS OF RELIGION 1983
Oil on canvas 203 x 244 cm
Heide, Melbourne
Photograph by John Brash

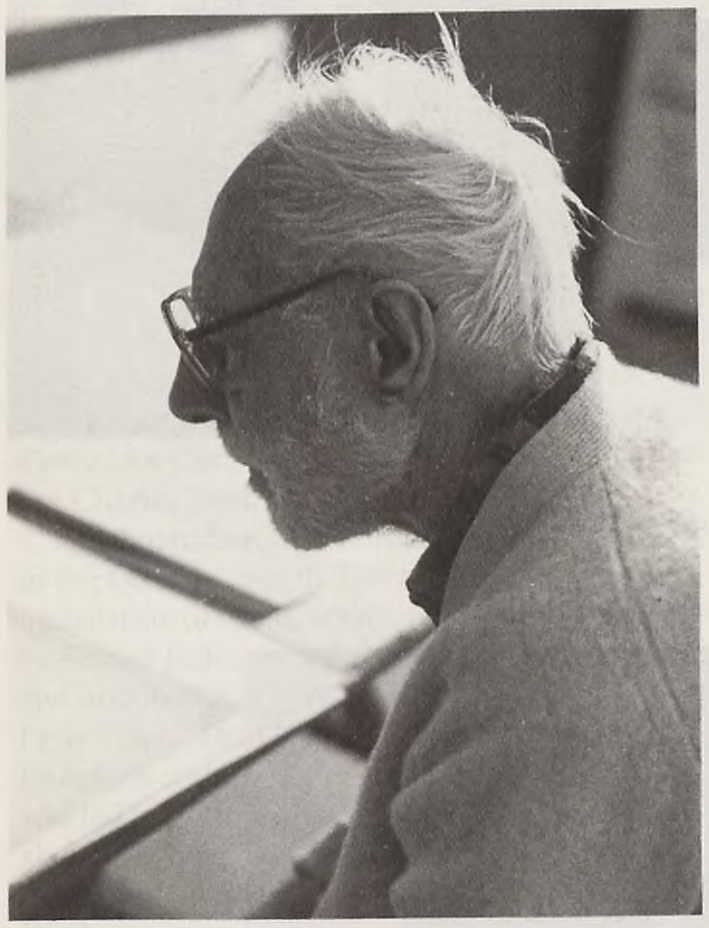


the question has been raised of the wholesale adoption of an international style by Australian artists and how this relates to indigenous forces. In the late 1960s some felt it reflected an un-Australian attitude and resented the fact that the new Gallery had not honoured the Antipodeans with exhibition space. Whilst there remains a bland international anonymity in some of the works at Heide, others reflect some profound thinking on the issue. Dale Hickey's *Five kinds of religion* was particularly impressive, combining a strong sense of identity with an assured hand.

Obituary

John Passmore

PASSY was small, his body slightly curved with tenseness; as he walked, each footstep contained a controlled spring forward, with an unusual consciousness of movement. He would trail his hand gently against walls and railings as he went along, alert to a multitude of sensations. There was a medieval Germanic quality about his face – sharp featured, with acid lines of bitterness to the mouth and a strength about his intensity and remoteness.



John Passmore, early 1984
Photograph by Kerry Dundas at the Art Gallery of New South Wales

In contrast was the radiance of his smile and his joyful, often mischievous sense of the absurd.

Passmore saw his life as a composition of things undone and destroying – he was ruthless in his search for personal truth, pruning away the irrelevancies of perception, scarification being necessary for search. He used the analogies of peeling away the stratas of the self, or travelling along an incomplete circle of encompassment of experience.

He possessed an amazingly complex mind, his great breadth and sensitivity of imagination evident in his painting to the 1960s. In later years, his creativity directed him towards an even more intense private exploration of his perceptions, this mainly finding expression in words rather than painted imagery. It required an immense effort, which he found greatly taxing with the painful, heightened sensitivities thus produced. The query often came: 'Why is life a defeat?' – together with expressions of fear regarding the unknown or sensed areas of the mind yet unplumbed.

Believing that disorder is a condition of the imagination's fertility, he would present himself with, and gather from, a great mass of ideas – the chanced connection holding more possibilities than conventional, directed logic. 'Mystery has only servants', he said.

The richness and subtlety of his painting speaks for itself and is vital to our history. His teaching influence was powerful and widespread. Aware, often, of being misunderstood, he would quote an Italian priest who had said to him: 'None cast a stone at a tree that does not bear fruit'.

Passy's product has been great. He was a most rare individual and, for my part, it has been an honour and an enrichment to have known him as a friend these twenty-seven years.

He died on Tuesday 9 October, aged eighty.

Margaret Woodward

Margaret Woodward, an artist and teacher, lives and works in Sydney.

Obituary

Gertrude Langer

DR GERTRUDE LANGER, O.B.E., died suddenly of a heart attack on the edge of the rainforest of her beloved 'Binna Burra', on 19 September 1984. Her contribution to the cultural life of both Brisbane and the farthest corners of Queensland is inestimable.

She was the original founder of the Arts Council in the State, a president of the Queensland Art Gallery Society and, after thirty-five years with the *Courier Mail*, the longest serving art critic for a newspaper in Australia. From this commitment she was to follow the careers of all 'her' *protégés* with affection and an endearing possessiveness.

Gertrude was passionate in her desire to give back to her adopted country – to make an equal exchange for what she felt it had given her. For the asylum and the fresh start it offered her and her husband she returned without stint her knowledge, enthusiasm and her experience. With the loss of her adored Karl, she immersed herself even more single-mindedly in her role in the art world. She once told me she woke each morning and said, 'Good morning loneliness . . . and what will I do with you today?' She was deeply touched by the smallest kindness and thought for her. If she tended, increasingly, to neglect the art of listening, it was a legacy of those early years when she had so much to say and to give, and there were few peers about her to refine her skills of dialogue. It was the obverse side of her evangelical zeal to civilize, teach, and refine . . . the didactic European in a provincial neo-rural society which must have had little to say to a woman of her sophisticated background and Sorbonne education.

An elegant woman, strangely shy despite her public role, she cared deeply and with reverence for the things of the spirit and the natural world. In our secular and increasingly materialist society her intensity and serious nature, though relieved by a quirky sense of humour, were qualities that sometimes attracted an easy 'send-up'. She bore with dignity and a little sadness the share of hurts and misfortunes that were her personal and professional lot.

Like part of the landscape Gertrude Langer was largely taken for granted, so consistent and so generous was her contribution. It may only be by the gap she leaves that the value of this contribution to her community will be fully appreciated. □

Pamela Bell

Recent acquisitions by public galleries

PIERRE AUGUSTE RENOIR COCO
1905
Oil on canvas 41.4 x 32.2 cm
Art Gallery of South Australia, Adelaide
Bequest of Lady Ursula Hayward 1983

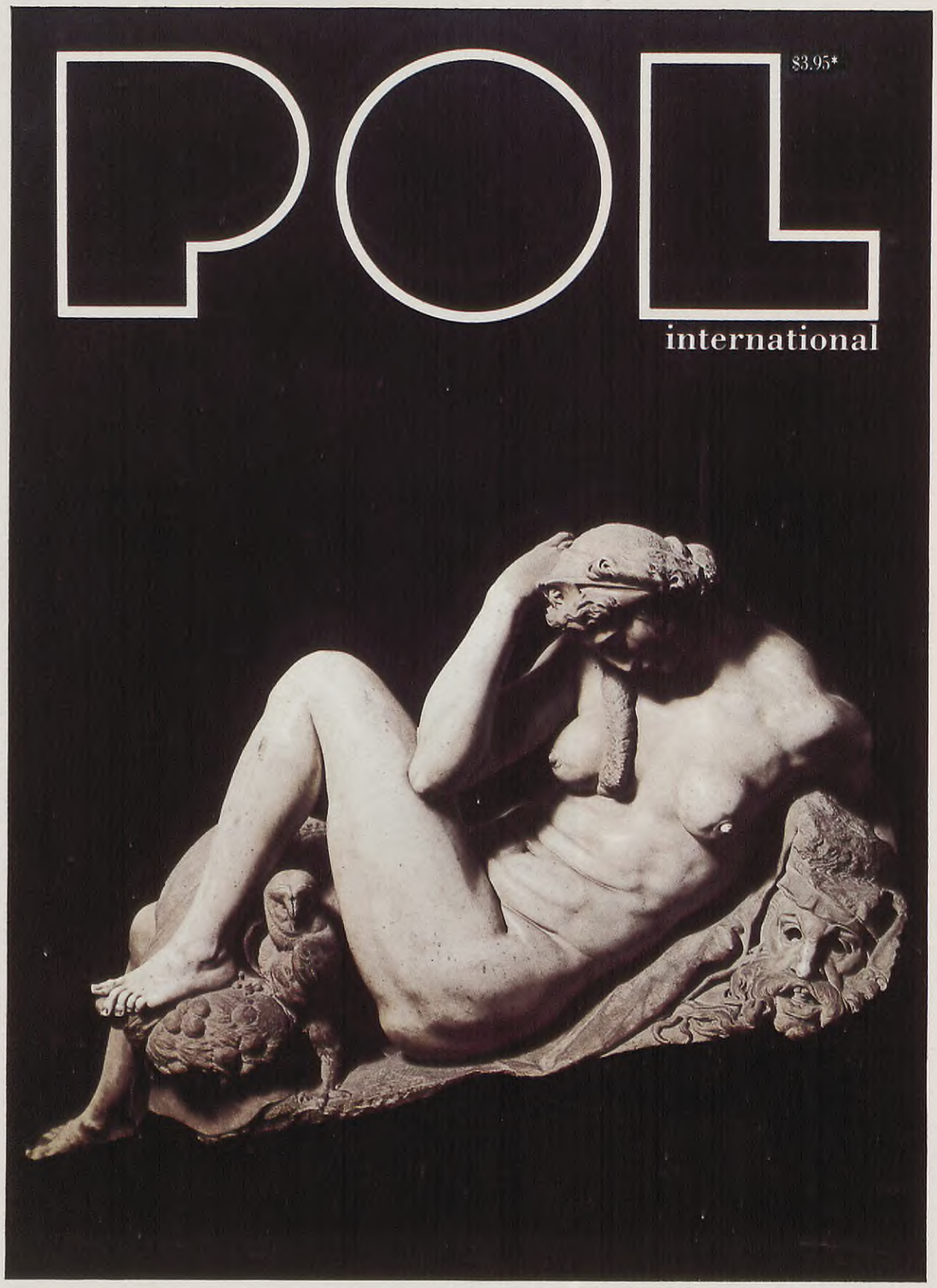
Pierre Auguste Renoir (1841-1919) was one of the finest painters affected by French Impressionism. In 1890, at the age of forty-nine, he married Aline Charigot by whom he had three sons, Pierre, Jean, and Claude (Coco), born in 1901. This is a most sensitive portrait of Coco, a favourite among Renoir's sitters. The painting was left to the Gallery in the will of the late Lady Ursula Haywood and came into the Gallery's possession on the death of Sir Edward Haywood in 1983. The work survived a fire in the study at Carrick Hill, Springfield, in 1958 and smoke stains were removed recently by the Gallery's conservator. It is one of only three Renoir paintings in public collections in Australia, the other two being *Girl with the guitar* in the National Gallery of Victoria and a small double portrait of Coco and Jean of *c.* 1904-05, in the Queensland Art Gallery. (See *ART and Australia* Vol. 20, No. 4, p. 499.)

FRANCESCO SOLIMENA MADONNA AND CHILD
c. 1720s
Oil on canvas 64.5 x 48 cm
Art Gallery of South Australia, Adelaide

South Australia now owns the first authenticated painting by one of the most celebrated Neapolitan Baroque painters, Francesco Solimena (1657-1747), to enter an Australian collection. It is the *Madonna and Child*, *c.* 1720s. Apart from his decoration in major Italian churches, Francesco Solimena is represented in most of the important Old Master collections, including the Uffizi, Florence, the Louvre, Paris, and the National Gallery, London. A companion Madonna and Child painted by Solimena was commissioned around 1730 by Count Harrach, the Austrian Viceroy to Naples and one of the greatest patrons of Neapolitan art of the period. It is now in the collection of Count Harrach, Castle Rohrau, Austria. Prior to its arrival at the Gallery, South Australia's painting was exhibited during October and November 1983 at the Royal Academy, London.

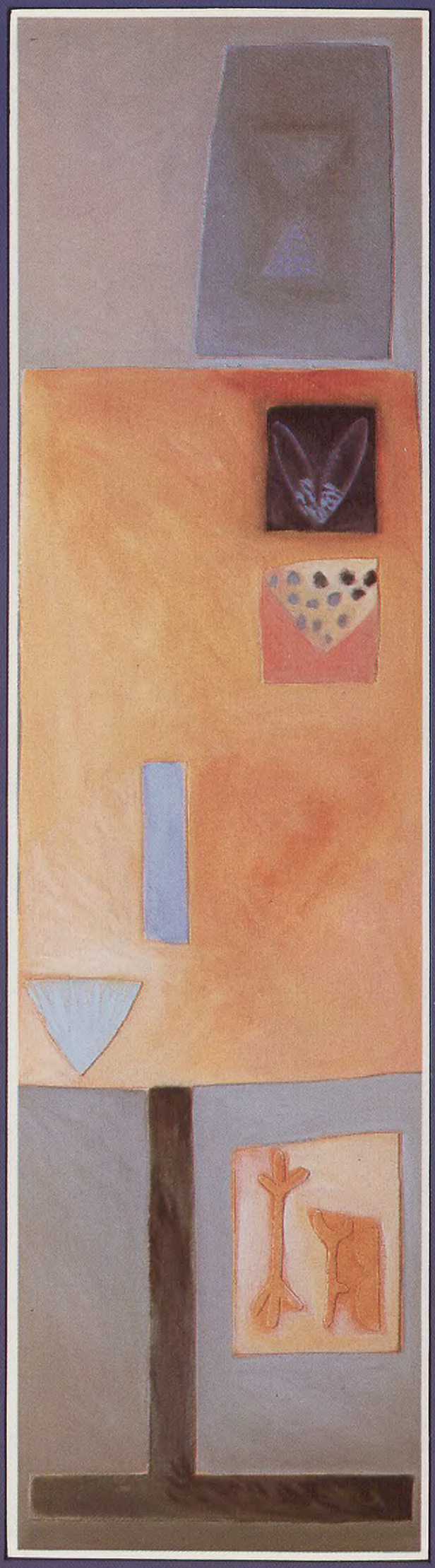
A SURVEY OF ART '85

POL magazine Special Art Issue



From Your Newsagent

Path to the Sanctuary
Oil on canvas on board
40 x 150 cm
Photograph by Grant Hancock



HEATHER ELLYARD

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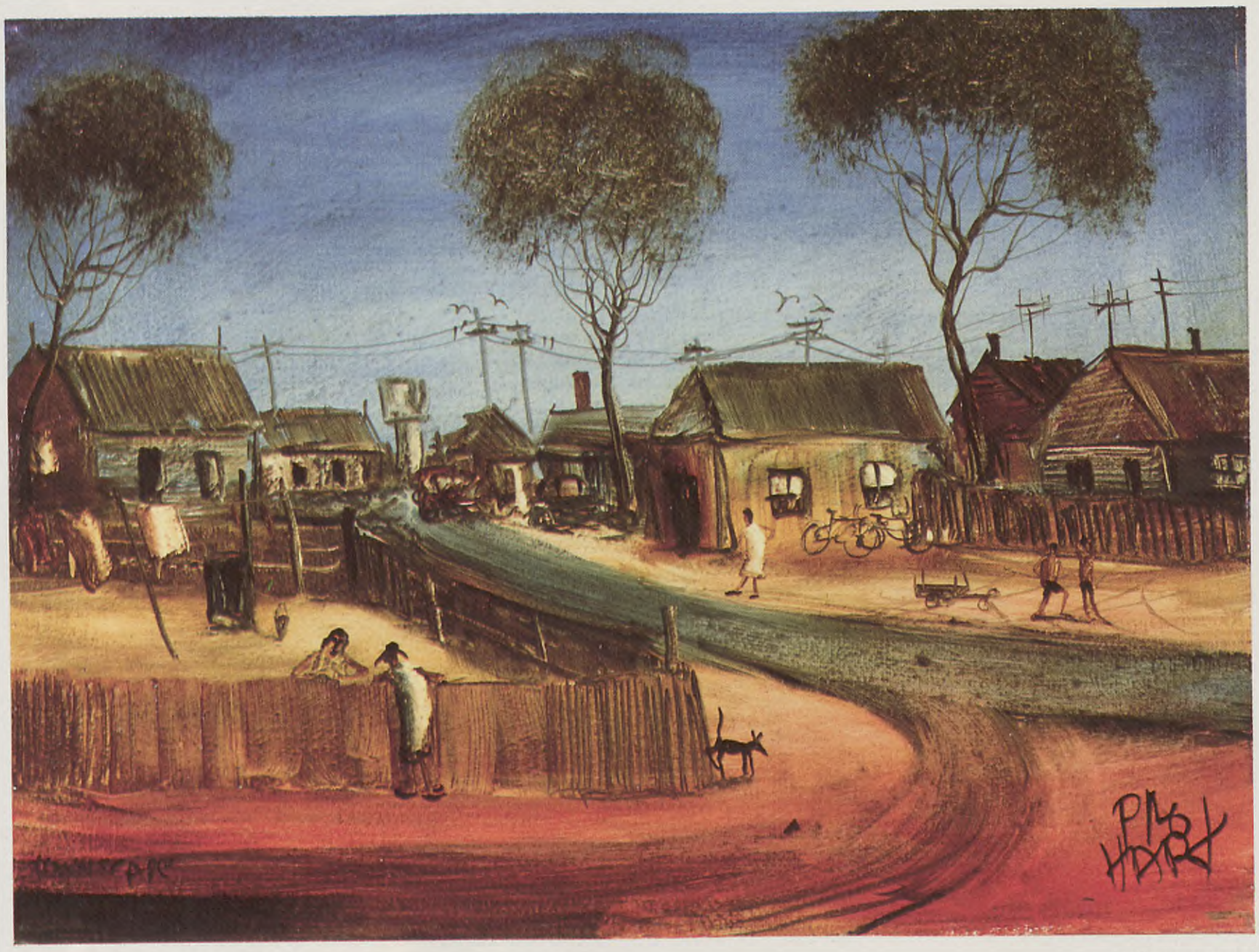
May 1985 – Perth



Broken Hill townscape, 1982 — oil on canvas

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Brian Malt
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Oil on canvas

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Artist Unknown: A wash drawing in sepia showing an early settlement. Inscribed on reverse "Ballymering Cattle Station, Port Phillip". 15 x 28 cm. (Research has shown this to be Alexander McNaughton's property, Balnarring, Westernport. He is listed in the 1847 Directory as in residence there.)

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[1] *The Artist In Australia Today;* Report of the Committee for the Individual Artists Inquiry. Australia Council, 1983.

A National Advocacy Agency

The National Association for the Visual Arts is an independent, self determining body that works to keep the interests of individuals and organisations in the visual arts in the minds of government, the commercial sector and the community.

''"The Individual Artists Inquiry" showed just how difficult it is for the practising artist to survive in present day Australia. Artists have a lot to gain by speaking with a collective voice. Nowhere is the need for this more pressing than in the visual arts. I believe the Association deserves the support of everyone interested in the continuing health and vigour of the industrial arts of Australia.'

Professor David Throsby,
Chairperson, National Association for the Visual Arts.

In subscribing to the Association you have the opportunity to influence public policy on the visual arts and to address national issues like the economy of the visual arts, the economic status of the individual practitioner, taxation, the status of women in the visual arts, moral rights.

Your Opportunity to Participate

The Association represents the broad spectrum of visual arts from painting, sculpture, photography and print making to Aboriginal arts, the crafts and artists in the community.

Every individual and organisation that operates in or deals with the visual arts should subscribe to the Association.

The Association recognizes the diverse nature of the visual arts whilst representing it from a position of collective strength. It offers to its subscribers the opportunity to combine and communicate as part of a multi-faceted visual arts industry. The benefits of this are intended to flow to everyone for whom the visual arts is an integral part of their working and cultural lives.

Representation for Practitioners and Organisations

The Association guarantees balanced representation for practitioners and organisations on its National Advisory Board and State Management Committees.

Equal Representation for Each State and Territory

The Association guarantees equal representation on its board from each of the 8 Australian States and Territories. There is a State Management Committee in each State and Territory which is responsible for maintaining the profile and participation of your State or Territory. The National Advisory Board and all Committees are elected by the membership.

Service to Members

The Association will undertake campaigns to impress upon government, the commercial sector and the general public the importance of the visual arts in this country and to bring about a more equitable distribution of funds to the industry. This will be done by means of direct representation to government, press and media exposure and a planned programme of liaison with the private sector.

With the input of subscribers and skilled professionals, policy and strategic plans will be developed for issues including –

1. The economic status of the visual artist (following up the Throsby Report).
2. Taxation (personal income tax, sales tax incentive schemes).
3. Moral rights for visual artists (moving towards legislation).
4. The status of women in the visual arts.
5. An allocation of public building funds to works of art.

Communication

Newsletters are mailed quarterly. Subscribers also receive specific campaign materials and planning strategy documents, either directly or through the State Management Committees.

Information or advice is available at any time through the National Secretariat or through State Management Committees.

Data Collection and Information Service

In 1985 the Association will establish a computerised statistical and attitudinal data base for the visual arts. This will provide an invaluable advocacy tool to both the Association, and its members. This project will be carried out with the assistance of private sector sponsorship.

Private Sector Liaison

This project is aimed at assisting the visual arts in gaining better access to sources of private sector sponsorship. It will be particularly aimed at the private sector developing more innovative sponsorship programmes in the visual arts.

15% Discount Off Domestic Airfares

This is available to all members (individuals and organisations) who book and pay for their flights through the Association in advance. It is available for economy travel with Ansett Airlines and their associated regional airlines. It is hoped that the Association will be able to secure more benefits of this kind for members in the future.

Background to the Association

The first discussion leading to the formation of the National Association of the Visual Arts began in April 1983. The intention was to establish a representative national advocacy and a service organisation for the visual arts in Australia. To this end a steering committee was formed under the title of Visual Arts Lobby. During 1983, members of the Steering Committee travelled to all States and Territories to hold public meetings to discuss the formation of the Association, and the priorities amongst the issues of concern to the visual arts industry. Out of this first stage of consultation State Management Committees were formed and representatives elected to the interim National Advisory Board.

The National Advisory Board met for the first time at a two-day conference in February, 1984. Its concern was to conceive a structure that would bring all aspects of the visual arts under an umbrella organisation, whilst maintaining an appreciation of the existing structures and operations of the industry. The Board also foresaw that the Association would provide a forum through which the multifarious elements of the visual arts would establish an industry dialogue.

The Association was assisted financially in its establishment by the Australia Council, the Visual Arts Board, the Craft Board, the Aboriginal Arts Board, and the Community Arts Board.

Structure

The National Secretariat of the Association is located in Sydney. The Association is registered as a non-profit company limited by guarantee. The National Advisory Board consists of two Directors from each State and Territory in Australia, democratically elected annually. The Board is the policy making body of the Association; it has appointed a four person Executive Committee to ensure that operations are carried out in line with its policies. Current members of the Executive Committee are Susanne Davies (VIC), Richard Heathcote (NSW), Peter O'Neill (WA), Nigel Lendon (NSW). The Chairperson of the Association is Professor David Throsby.

In addition to representation on the Board, each State and Territory has a State Management Committee, which meets regularly and assists in the two-way flow of information. No member of the National Advisory Board, Executive Committee, or State Management Committees receives remuneration from the Association; however, direct expenses are met wherever possible.

Further Information

The National Director, National Association of the Visual Arts PO Box N296 Sydney NSW 2001.

Secretariat

1st Floor 80 George Street Sydney NSW 2000
Phone: (02) 27 7995

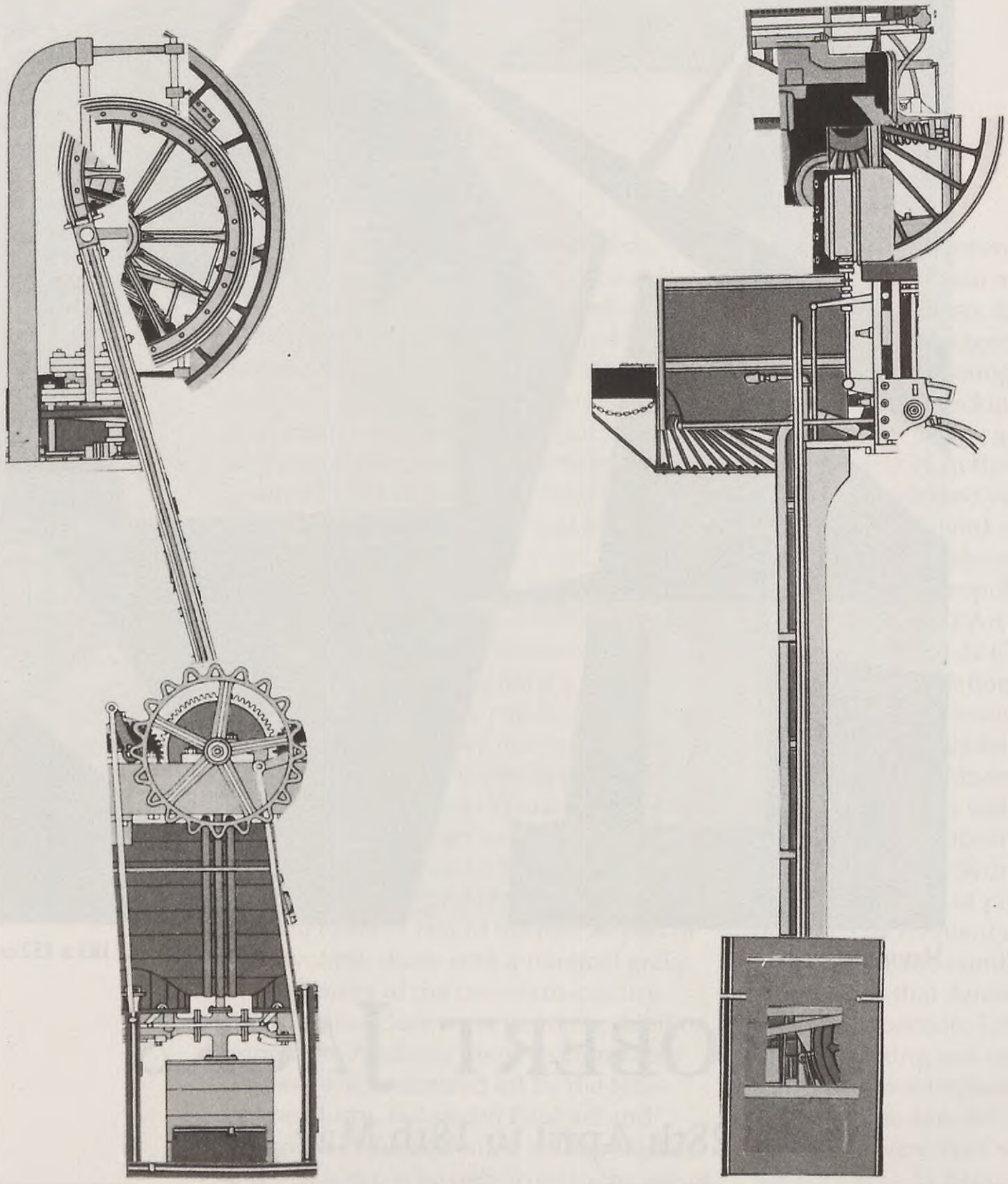
How to Subscribe

A separate subscription form for both individuals and organisations has been provided between the pages **336 and 337** of this edition of *ART and Australia.*

Donations and Sponsorship Enquiries

Those individuals and organisations who may wish to make a donation to financially assist the work of the Association, or who are interested in sponsorship of the Association's projects, should write or telephone the National Director at the National Secretariat in Sydney. The National Director will also be pleased to advise on procedures for tax deductability of donations.

ROBERT KLIPPEL



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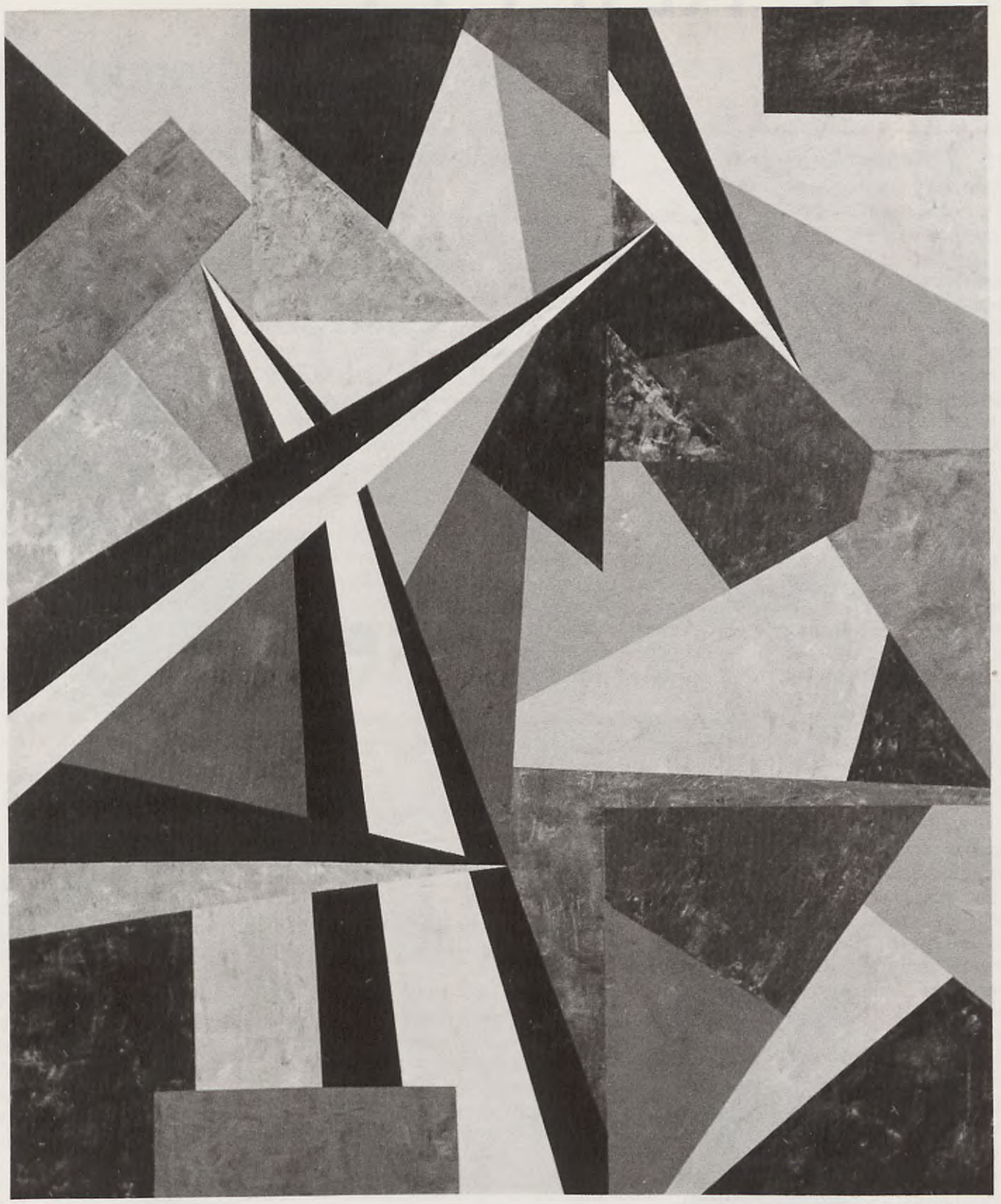

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PABLO PICASSO STUDY FOR HEAD OF A WOMAN (1906)
Black ink 21 x 13.5 cm
Collection of Marina Picasso
©DACS 1985

Picasso in Australia

by Elwyn Lynn

WHAT KIND OF exhibition did Australians expect when at last some one-hundred-and-seventy works by Picasso[1] were presented in Melbourne and Sydney? What were the prevailing conceptions about the greatest artist of the century, a protean, prodigal and prodigious creator of unforgettable images that poured forth in a widening flood to the day of his death on 8 April 1973, at Mougins, in the south of France?

Pablo Ruiz Picasso was born in 1881 in Malaga in Spain; people now twenty-five were but fourteen at the time of his death when he had just completed a decade of frenzied and dramatic paintings that were precipitately dismissed in many quarters as desperate efforts. For young people he must seem a puzzling myth and it can mean little to them that they were briefly contemporaries of a genius. In fact, such was his effect and the length of his active life that he himself came to regard his past as part of history. Still, those with a minimal grasp of the history of the twentieth century could, from a close survey of this exhibition, appreciate Anthony Blunt's summation: 'Picasso revolutionized art by the time he was thirty, but so did Raphael and Giorgione, who both died in their thirties, and Masaccio, who only lived to the age of twenty-seven. What is exceptional about Picasso is that, having revolutionized art in his youth, he went on painting for another half century and contributed to other revolutions, greater or less, which followed'.[2] Indeed, his last fervent works have been reassessed and are considered not just contributions to the recent wave of Neo-Expressionism but as precursors.

Wherever Picasso moved he remained undeniably Picasso. If he looked at Minimalism there emerged the simplest of sculptures, of a young man, in 1956, cast in bronze from packing-case wood and followed by the largest and probably most simplified work in the show, *Bathers at La Garoupe*, of the next year.

Amongst the works are many made familiar by the history books; from the Tate Gallery; The Metropolitan Museum; the Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou; the National Gallery of Washington; the Solomon R. Guggenheim Museum; the Philadelphia Museum of Art; the Geneva Museum and the Cleveland Museum. As well there was *La belle hollandaise* from Queensland and *Nude in a rocking chair* from Sydney. However, it was not an exhibition of prestigious works so ordained by frequent reproduction that may become too familiar to be seen any more, icons that demand the respect that inhibits inspection. Unfamiliarity demands careful walking and controls those giddy leaps from masterpiece to masterpiece.

Those who saw the giant Picasso retrospective at New York's Museum of Modern Art (22 May – 16 September 1980) might have a different view for they could relish *Les demoiselles d'Avignon* and *Guernica*, but much was propitious in the organization of that show: MoMA owned the former and the latter, an extended loan, was just about to be returned permanently to Spain; moreover, nine-hundred works, selected from Picasso's estate in lieu of settlement of

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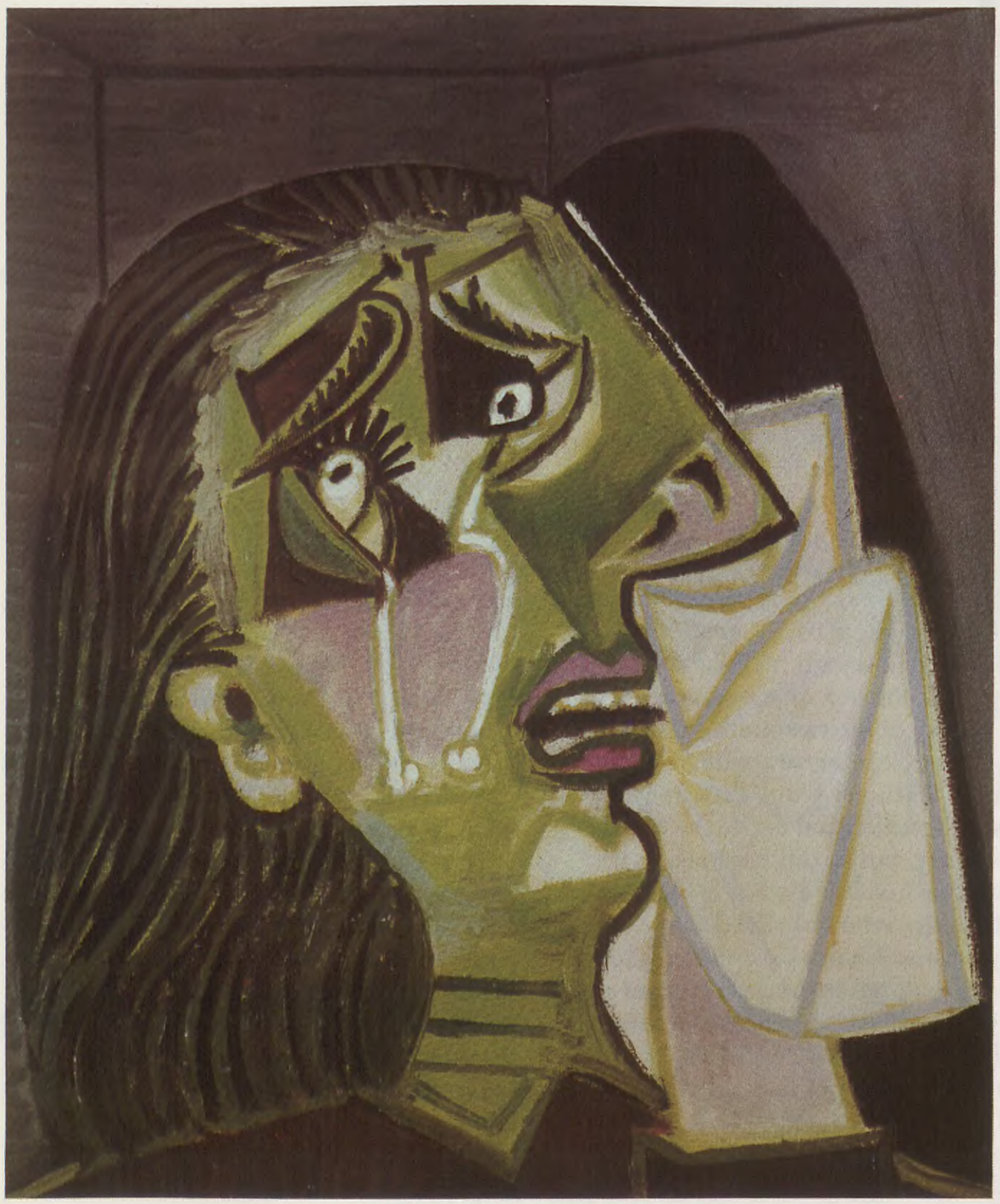
PABLO PICASSO STILL LIFE WITH PIPE (1914)
Collage 39 x 42 cm
Private collection
©DACS 1985



left
PABLO PICASSO WOMAN WITH HANDKERCHIEF (1938)
Oil on canvas 55 x 46 cm
Private collection, New York
©DACS 1985

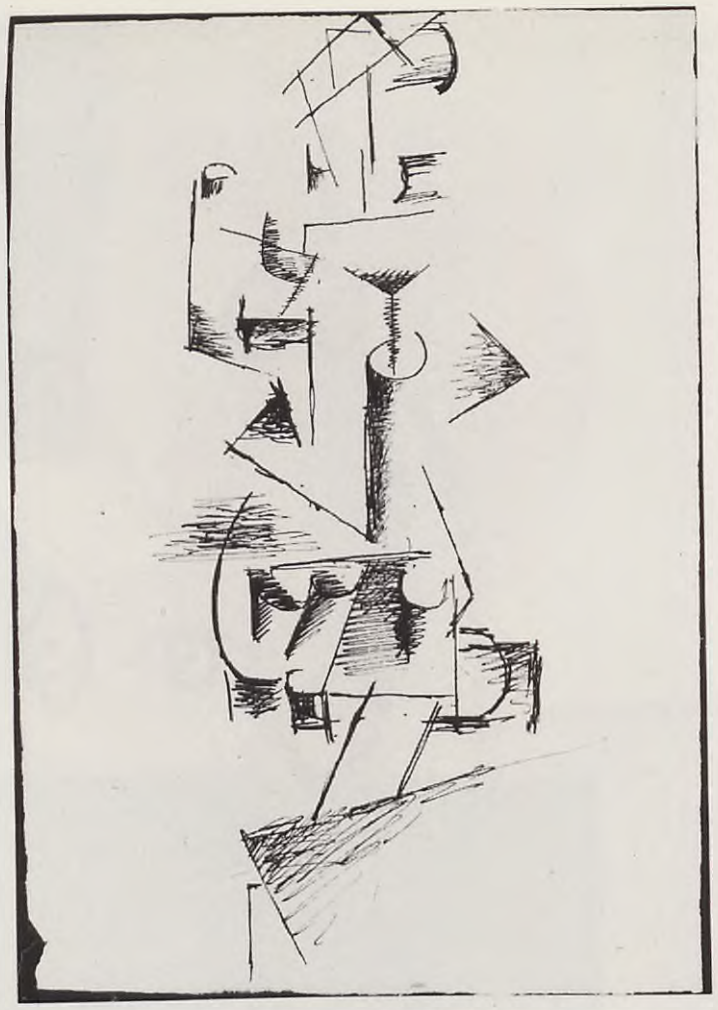
opposite
PABLO PICASSO WOMAN IN A GREY ARMCHAIR (1939)
Oil on canvas 130 x 97 cm
Collection of Marina Picasso
©DACS 1985

inheritance taxes, could not be housed in the incomplete Muśee Picasso and, of course, MoMA finds it relatively easy to borrow from institutions and individuals, such as the late Sir Roland Penrose, who lent his *Weeping woman*, 1937 (Australia, however, saw a simplified and more bitter version of 1938). Even MoMA could not get the famous *Family of Saltimbanques* which was bequeathed to Washington's National Gallery on the terms that it should never be lent.

The New York show ran from *The first communion* of winter 1895-96, when Picasso was fourteen, to 30 August 1971 with a *Mother and child*, which hardly conveys the frenzied convolutions of his last years. The local exhibition began with three works of 1895, including *The two men*, which gave a better indication of Picasso's assured and resolute attack on the image; it ends with works from 1968 to 1971 and, in general, complements and reinforces aspects of MoMA's exhibition. From what I can ascertain, the two main lenders to Australia's exhibition, the dealer, Jan Krugier, and Marina Picasso, Picasso's granddaughter, lent little to MoMA; Krugier lent two compositions with a minotaur in India ink and gouache and Marina Picasso a ceramic owl, one of five shown, a primitive woman in bronze of 1948 and *Claude and Paloma*, 1950, called *Two seated children* in the local show. All this indicates what a wealth of material on Picasso there is to choose from and how Australians have an assembly not seen elsewhere.

Actually, there is much more still to be seen. The Solomon R. Guggenheim organized an exhibition, 'Picasso: The Last Ten Years, 1963-1973' under the curatorship of Gert Schiff,[3] who, when asked how Picasso's last decade rated in terms of his entire career, said: 'Very high. No question. Certainly there is no lessening of quality or intensity. On the contrary, it is full of new departures formally and iconographically, and it is carried by a condensed energy'. Two of the works in Schiff's show are in the local one: *Nude woman with bird*, 1968, and *Bust of a man with a hat* (called *Man with a big hat* in New York) of 1970.[4]

Much of the above is by way of countering criticism that the exhibition is too limited in its sources and too limited in its material to justify itself and the accompanying essays, which are firmly enough based on the exhibition, except perhaps Ruth Pullin's 'Picasso and myth: the minotaur', depending on but nine works, but she does indicate how Picasso manoeuvres myths. The other essays are by Patrick McCaughey: 'Picasso: innovator and image-maker'; Memory Holloway: 'Picasso and women: painting as if to possess'; and Margaret Plant: 'Picasso: forever cubist'.[5]



PABLO PICASSO CUBIST COMPOSITION, WOMAN (1910)
Black ink 31.8 x 21.8 cm
Collection of Marina Picasso
©DACS 1985

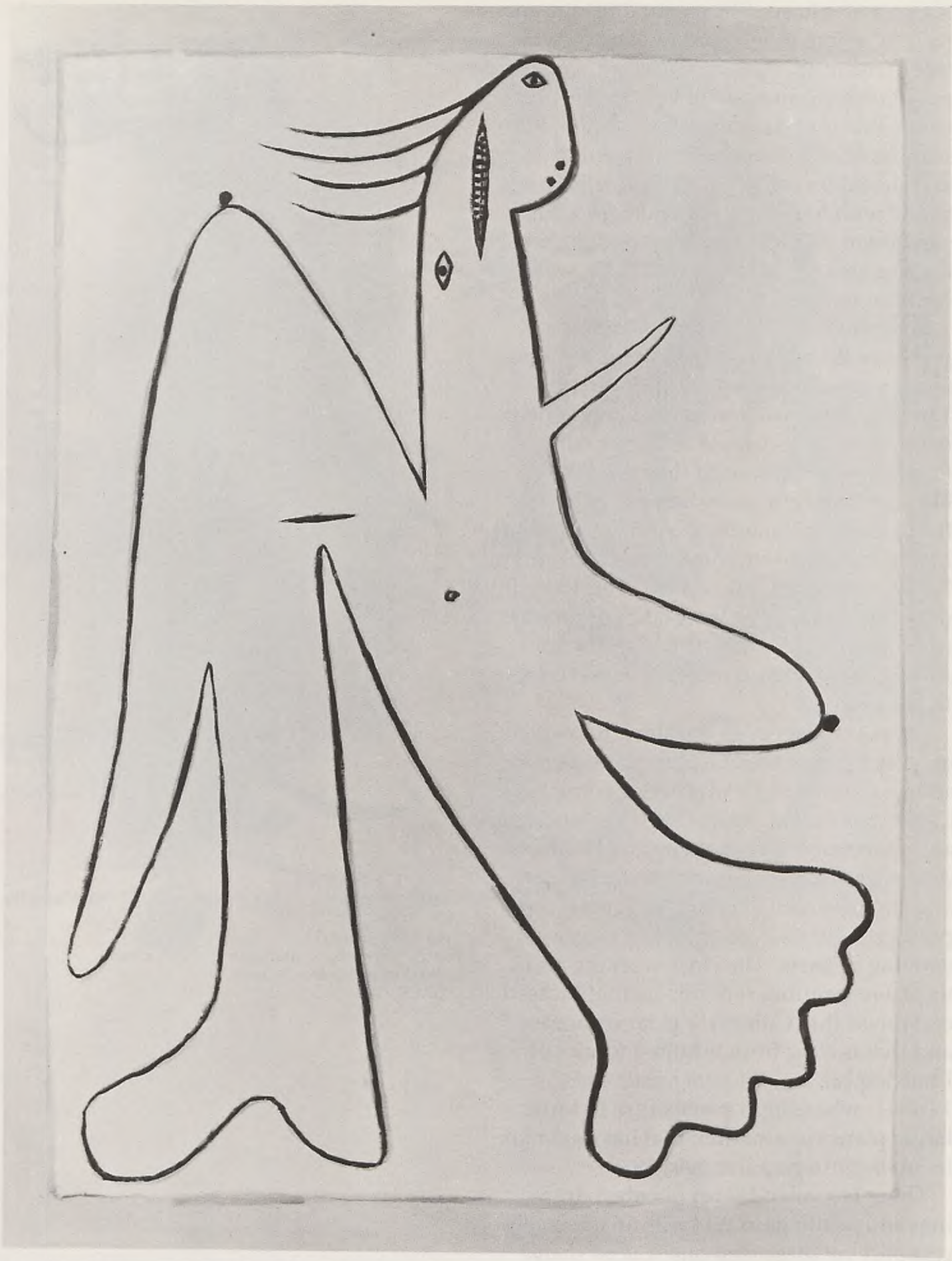
Picasso was a myth in his own time; perhaps the most reclusive artist in history, he was treated as the complete exhibitionist; he was the world's richest communist sympathizer; the most forged of artists, he warned that the greatest danger was to copy oneself. He was the least travelled of artists. Even Renaissance artists moved about more. He went to Holland in 1905, Italy in 1917 and 1957, to London in 1919 and 1950 on his way to a Peace Conference in Sheffield, to Switzerland in 1927 to see the dying Paul Klee and to Poland in 1948. He went to Paris for the last time in 1965 for medical treatment for an ulcer. One is staggered at his creative self-sufficiency even when one reads that his houses were full of books with reproductions strewn about the floor. John Richardson tells of running across six volumes of Otto Benesch's drawings by Rembrandt and other sources such as van Gogh, Ingres and Degas.[6] Richardson tells of Picasso's worshipping van Gogh in his last years: 'Apropos of a certain dealer who coerced his artists, or their widows, into exchanging a painting for a Rolls Royce, Picasso said, rather bleakly, "Can you imagine van Gogh in a Rolls Royce?" It became a standing joke: "Can you imagine Velasquez in a Rolls?" The answer I seem to remember was, yes. But van Gogh, never – not even a *deux chevaux*' (two horse carriage).

Incidentally, Richardson deals with Picasso's growing sexual impotence that may make Memory Holloway modify her views in the light of his late works where women, he says, are playthings to poke with a brush. Picasso could hardly be called a feminist. He told Edouard Pignon, according to his wife, Hélène Parmelin: 'I want to *say* the nude. I don't want to do the nude as a nude. I want to *say* breast, *say* foot, *say* hand or belly. To find the way to *say* it –

that's enough. I don't want to paint the nude from head to foot but succeed in *saying'*.[7]

With some forty nudes reclining, swimming, lolling, seated and cavorting throughout the show, writers may find additional themes, especially as the hundred etchings from the Vollard Suite of 1937 were shown at the Australian National Gallery from 27 October to 9 December 1984. Their origin is complex, not only in that the model watches the skein of strokes on the painter's canvas – what is the true model of reality? – but also because they seem to have originated in Picasso's 1931 illustrations to Ambrose Vollard's edition of Honoré de Balzac's *The Unknown Masterpiece* where the artist, Frenhofer, has so worked on his painting that only a foot can still be discerned. Picasso felt there was no abstract art because 'the idea of the object will have left an indelible mark',[8] but he was clearly puzzled by how abstraction could retain the original idea or impression. The whole exhibition might make one ask what notions Picasso sought to indicate in his varied uses of reality and the degrees of his withdrawal from it.

There are easier problems in considering a retrospective of Picasso's work or a partial retrospective. One might imagine that not the best of Picasso appears between 1917 and 1923 but that, as the MoMA and local shows prove, this was an uneven period with poor works both in a classical realist mode and in austere, flat, lifeless Cubism, interspersed with splendid pieces like MoMA's *Dog and cock* (from Yale University) and the two versions of *The three musicians*, 1921, from MoMA and Philadelphia. In the Australian show the flat cubist works were superior to the contemporaneous classical works, *Still life on a pedestal table*, 1920, and *Composition, door and key*, 1919, being splendid examples of simplified complexity. In freeing himself from a phase, Picasso could become irresolute as in *Person and dove*, 1914, yet some flawed works indicate the nature of his progress as much as the faultless. When he makes the resolute leap the transformations are astonishing as, for example, between 1928 and 1934, with the tiny *Reclining bather* to the minotaurs and *Female swimmer*, 1934, who fragments the waves with her breasts, paddle hands and



PABLO PICASSO WOMAN, FULL LENGTH (1928)
Oil on canvas 133 x 105 cm
Collection of Marina Picasso
©DACS 1985

sea-monster head. She exemplifies the surrealists' axiom that beauty will be convulsive or not at all. *Woman, full length,* 1948, is a convulsive reining in of volumetric pressures. She is ecstatic about her shape, but so is the *Nude woman asleep,* a large drawing in charcoal on canvas of 1932, totally satisfied with her rotundity and curvaceous narcissism. Sometimes Picasso could ring the changes so suddenly that there was no continuous tune.

Person with a ball, 1924, is a shadowy presence that takes us back to those vague, foggy portraits by Eugène Carrière (the Tannhauser Collection in the Guggenheim has a drawing as tribute to Carrière by Picasso) who influenced the Blue Period, like the *Profile of a young woman,* 1904, and the beautiful silhouette of a girl with a hoop, her hair falling in rhythmical cascades, from the circus sketchbook of 1905. The 1906 drawing of a head at Gosol takes us forward to *Les demoiselles d'Avignon,* with the cool stare of three of the five heads in that eclectic masterpiece.

There was plenty in the show to correct misconceptions about Cubism; it was not always determined and strictly geometrical: *Cubist composition, woman,* 1910, is tentative and scribbled in places. Margaret Plant well describes the meshed, intricately painted and complex shift of planes in a cubist composition with its evasion of any easy assembling of parts. The close working and tight overpainting reminds us that Picasso exclaimed that Cubism was far from easy,[9] and that is clear from infinite mosaics of Philadelphia's *Half-length female nude,* 1910-11, where light planes fuse to form larger planes in a manner that has its climax in *Woman in a grey armchair,* 1939.

There is a splendid set of cubist drawings and paintings to 1914 with an unusually compact yet dispersed one, *Cubist study,* 1912. Cubist collage, which has been extensively reassessed in the early 1980s, is represented with *Still life with a guitar,* spring 1914, which has a patch of pointillism that reappears in the Centre Pompidou's famous *Portrait of a young girl* done in the summer of the same year at Avignon. In the collage, *Still life with pipe,* 1914, the codes of Cubism are broken by an expressive intrusion. One can feel the involuntary impulses that drove Picasso and the delight he had in breaking his rules as he formed them.

PABLO PICASSO STUDY FOR CIRCUS PERFORMERS
1905
from Sketchbook 24
Pencil, black ink, watercolour 14.5 x 9 cm
Collection of Marina Picasso
©DACS 1985

Clouds gathered in the 1930s. Though Picasso could be sprightly, whimsical and ferocious on the one day, desperation lurked in his work. *Guernica* came in 1937, *Night fishing at Antibes* in 1939. Even the cursive *Female swimmer* drawn through off-white oil paint to grey, has its own tremor. *Blind minotaur guided by a little girl,* 1934, stalks the land and in the same year comes a drawing, *Bull and horse,* with Picasso at his most incisively relentless; an entrail-tearing mouth that Francis Bacon might have heard screaming gapes at the world while the horse represents the frailty of decency.

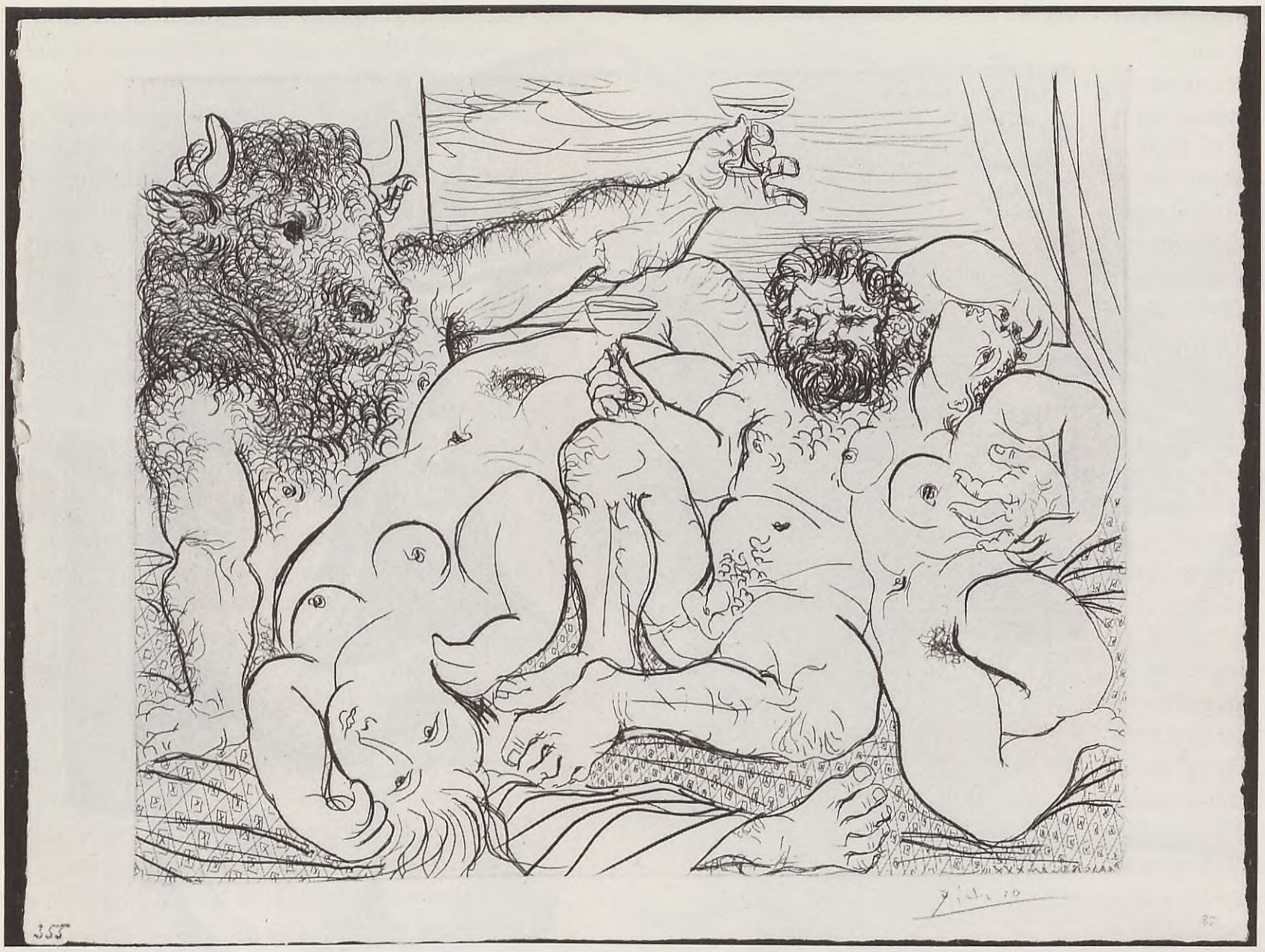
Relaxed and lyrical paintings do survive, like the tender blue head of Marie-Thérèse and a pale pink head of a woman of 1 November 1937, but after *Guernica* almost all is horror. *Woman with handkerchief,* 1938, in bitter greens, weeps into a stiffened handkerchief as greyness encloses her. Distress as distortion reaches its peak in *Nude lying down,* 1938, and Picasso cannot resist doing violence in the most ecstatic of colours; finally he drains *Woman in a grey armchair,* 1 April 1939, of colour as grey oblongs mount in crescendo to a bald, toothed head and pig's snout.

In 1934 red skulls pile up; a compassionate drawing of a *Woman contemplating a sleeping man* is more about fate than love as the black shadows encroach upon him. Such tender drawings continue to 1944. With the war came a series of still lifes as though life were stilled: there is a skull, lamp and pitcher, all empty, it seems, and *Skull and book* returns to the Renaissance theme of *vanitas;* a skull contemplates the book of wisdom in a dull grey world.

By 1950 matters are more cheerful and domestic; that along with Picasso's exploiting of masters of the past contributed, writes Patrick McCaughey, to the devaluation of Picasso in later years, especially as 'even the best of them (those using old masters) remain too dependent on their models to be entirely satisfactory'.[10] It is hard to devalue the delightful, curvilinear forms of *Two seated children,* 1950, and *Cock with woven basket,* also 1950, has enough tension to upset domestic bliss.

The exhibition ends with some of Picasso's last, vehement works that grew more riotous as Willem de Kooning, taken

PABLO PICASSO NUDE WOMAN WITH BIRD
(1968)
Oil on canvas 130 x 195 cm
Collection of Marina Picasso
©DACS 1985



left
PABLO PICASSO BACCHIC SCENE WITH MINOTAUR (1933)
from the Vollard Suite
Etching 29.7 x 36.6 cm
Australian National Gallery, Canberra
©DACS 1985

right
PABLO PICASSO WOMAN CONTEMPLATING A SLEEPING MAN 1942
Black ink and wash 50 x 65.5 cm
Collection of Marina Picasso
©DACS 1985

as the destroyer of Cubism, grew more lyrical. Some are vulgar but all are beautifully painted as though the paint were an active participant in the celebration. 'If', writes Patrick McCaughey,[11] 'he felt the pull of a passionate, lustful view of the female nude, plundering and exploiting rather than tender and sensible, then that freedom he annexed to his own too. There is an edge, a danger to late Picasso . . . he wanted wildness and anarchy, the full pulse of life at the end. There was no other way to end the tumultuous career.'

[1] Shown at the National Gallery of Victoria, Melbourne, 28 July to 23 September 1984; and at the Art Gallery of New South Wales, Sydney, 10 October to 2 December 1984.

[2] *Picasso's Guernica*, Oxford University Press, London, 1969.

[3] 2 March – 6 May 1984. Schiff's catalogue essay demonstrates how Picasso exploits his past and present, appearing as a boy and a wrinkled artist with voluptuous models. Ronnie Cohen interviewed Schiff in *Artforum*, March 1984, Vol. 32, No. 7, under the heading 'Picasso's Late Work – Swan Song or Apotheosis', from which the quotation is taken.

[4] It is of particular interest because it has similarities with Sidney Nolan's princess and princesses of 1964, especially *Young Prince of Tyre* in the Art Gallery of South Australia. No rushing to conclusions; just part of the *Zeitgeist*.

[5] The only Australian writer listed in the general bibliography is Memory Holloway. It might be of interest to see if other Australians had written in journals on Picasso. James Fairfax wrote 'Homage to Picasso' in *ART and Australia*, June 1967 and I on Picasso's ninetieth birthday in *ART and Australia*, December 1971, under the title (!): 'Pablo Picasso: enduring cubist'. I should not now use that title because Picasso, between 1963 and 1973, often used an expressive vehemence that annihilated all vestiges of Cubism.

[6] 'The Catch in the Late Picasso', *The New York Review of Books*, 19 July 1984.

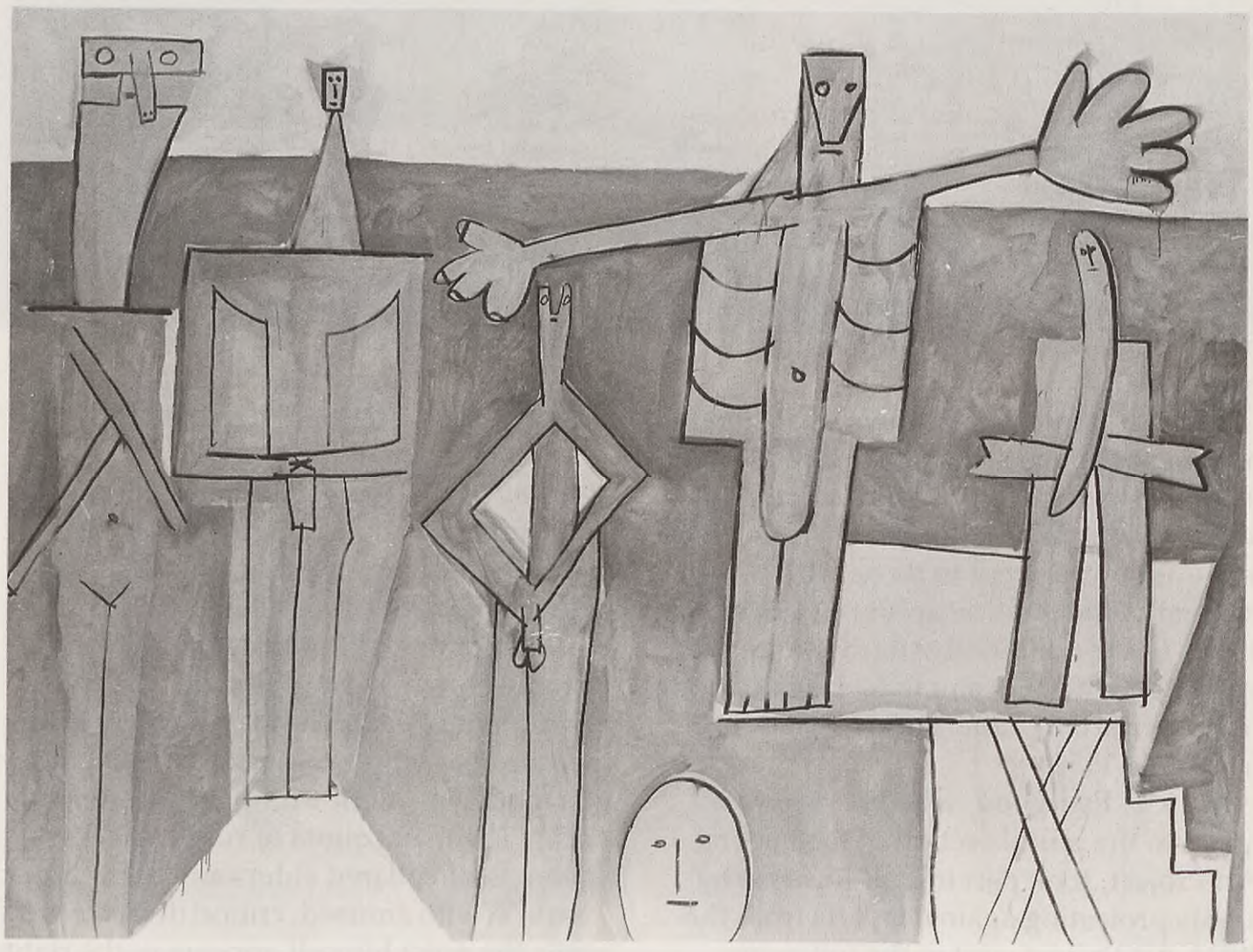
[7] *Picasso says . . .*, Allen and Unwin, 1969, from *Picasso dit . . .*, Gonthier, 1966.

[8] Quoted in *A Fable of Modern Art* by Dore Ashton, Thames and Hudson, 1980. The fable is Balzac's story.

[9] Professor Plant has some most revealing descriptions of these works, but, with the greatest will in the world, I cannot find the nipples she sees in the fluttering, fluid planes of *Woman with a mandolin*.

[10] In his series in Barcelona's Picasso Museum on Velasquez's *Las meninas*, there are both toughly analytical and humorous perceptions that veer in all directions from the master. John Richardson (op. cit.) holds that Picasso tried to usurp the fame of the old masters out of deep, psychological needs. Maybe he did not release himself from them sufficiently but his transformations, satirical or devastating, are *intended* to preserve the presence of the original.

[11] Page 214 of the catalogue.



top
PABLO PICASSO BULL AND HORSE (1934)
Pencil 26 x 34.5 cm
Private collection, Germany
©DACS 1985

above
PABLO PICASSO BATHERS AT LA GAROUPE (1957)
Oil on canvas 194.2 x 258.7 cm
Musée d'art et d'histoire, Geneva
©DACS 1985

Artist's choice no. 22

Philip Evergood: Art on the beach

by Robert Rooney

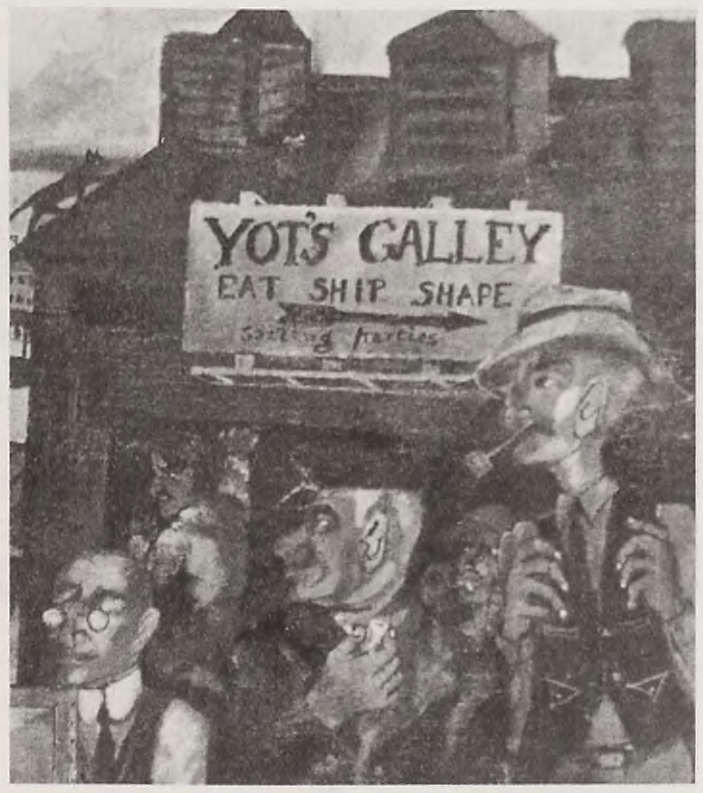
'First modern American Canvas Starts Fight in Australia's National Gallery.'

FLANKED BY advertisements for the New Kellogg Catalogue ('over 400 unusual gifts'), the American Book Mart ('barber finds old book in trunk, sells it for $4000') and Billy Baxter quinine and club sodas, that headline in *Life Magazine* (4 Oct. 1937) is a distant reminder of the now forgotten controversy surrounding the acquisition of Philip Evergood's painting *Art on the beach*, 1936, for the collection of the National Gallery of Victoria.

In the short article that follows, *Life* reports that warring factions, '20,000 strong', jammed the Gallery and 'bitter arguments between academicians and modernists led to blows and extra guards were required to end the fighting'. Among the supporters was Sir John Longstaff who 'not only took up the cudgels for Evergood but helped to raise a fund with which the painting was purchased and presented to Australia's No. 1 gallery'.

Although judged worthy of inclusion in major exhibitions and monographs surveying Evergood's work, *Art on the beach* has languished in storage for many years, virtually unknown except to those with a keen interest in the political art of the 1930s and 1940s. (I was reminded of its existence a few years ago when I began to look again at the figurative artists I admired as a student in the late 1950s.)

In 1936, Evergood, who had been assigned to the mural section of the Federal Art Project, took part in a sit-in strike by artists protesting against layoffs from the WPA Art Project, and in the following year he joined the National Job March to Washington in support of unemployed workers. He knew poverty and other social injustices first-hand and they became the



subjects of his first major statements as a 'social' artist. Some of these paintings are directly autobiographical *(The pink dismissal slip)*, while others parallel incidents he had experienced himself – the 'bloody battle' between picketing strikers and police outside a Chicago steel mill depicted in *American tragedy*, for example.

Art on the beach presents a more 'forget your troubles, come on, get happy' side of Evergood's art, one that existed alongside the pictures of social evils. In this busy panorama of Provincetown life ('Promisetown' in the painting), a motley assortment of eager Sunday painters make measured attempts to capture the likeness of a model in a tight-fitting, bell-bottomed outfit. The usual quota of rubber-necks – sailors, stiff-collared elders and other types – look on with amused, critical detachment, while the artist himself appears to the right of the model's head like some pudgy, middle-aged cherub in short pants.

Evergood believed that 'the prodigious feat of combining art, modernity, and humanity can be accomplished today as it was yesterday by those who have the strong attributes of an artist, combined with patience, intelligence, and resolve'.

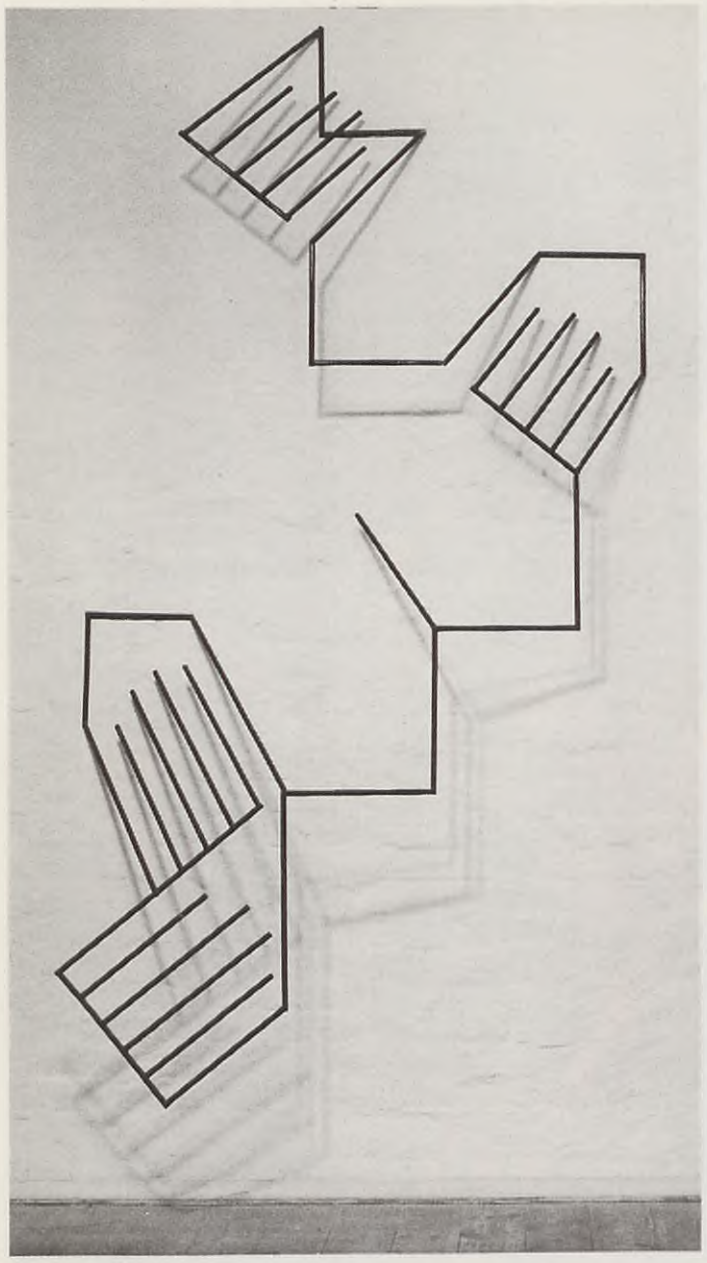
In *Art on the beach* and other important paintings from the late 1930s and beyond, Evergood demonstrates his ability to use the formal lessons of Modernism to advantage, while remaining true to his belief in the social purpose of art.

The whole scene takes place in a shallow, almost cubist space. This has the effect of causing the piled-up figures to look as though they are performing a sort of ragged, mannerist gymnastic pyramid against a seaside backdrop consisting of buildings ('Yot's Galley, Eat Ship Shape'), piers and tiny seacraft (Bosch's infernal machines on holiday?). A sketch for the painting shows that *Art on the beach* began life as a conventional composition with receding perspective lines and most of the figures on the one level. The gentle satire, however, is present in the child-like caricature of a sailor. The notes around the edge – which read 'old salt, little he-man, big he-man, he-woman, farmers, sailors sneering, Adonis, dowager, Pee-Wee and so on – indicate that Evergood had decided on his cast of characters right from the beginning.

George Dennison, the American critic, wrote that 'the most striking thing about Evergood's work is the quality of his vision, which is a very lively mixture of observation and invention, of intelligence and feeling, and of simultaneous references to the real and the ideal. It is a vision of impressive range and flexibility'. *Art on the beach* has all these qualities and deserves a better treatment than to be hidden from the public who visit 'Australia's No. 1 gallery'.

Robert Rooney is a Melbourne artist and art critic.

above
PHILIP EVERGOOD ART ON THE BEACH (1934)
Oil on canvas 91 x 132 cm
National Gallery of Victoria, Melbourne
Presented 1937



NIGEL HALL CONTIGUOUS STATES (1981)
Painted aluminium 245 x 130.3 x 43.3 cm
Yuill/Crowley Gallery, Sydney

Nigel Hall

by Bryan Robertson

BORN IN 1943 in Bristol in the English West Country, Nigel Hall arrived at the first stage of maturity, the realization with technical assurance of an intensely imagined and convincing world, as a student of twenty-two in the middle of the hectic 1960s at the Sculpture School of the Royal College of Art. His professor, Bernard Meadows, ran a tight ship with a peculiar flexibility of his own. Meadows's students had no conceptual or perceptual orthodoxy imposed over them but were expected to achieve a high level of professionalism in all technical aspects of their work. Meadows himself had created through the 1950s some memorable semi-expressionist images of fear, hysteria and aggression in a series of baleful, taut crabs and nearly abstract bird images. He had a strong partiality for the sculpture of Pablo Picasso and Henri Matisse and, by extension, sculptures made by painters among whom Edgar Degas and Pierre Auguste Renoir were pre-eminent. Meadows was also an early admirer of Alberto Giacometti. These cultivated allegiances made for a liberal climate in which students could explore in many directions and it was in strong contrast to the climate of the Sculpture Department of St Martin's School of Art, the other sculptural stronghold for students, where Frank Martin, a less distinguished artist but a lively educationalist, was wholly intent upon supporting the fresh approach to sculpture of Anthony Caro – which had already, by the mid-1960s, set into an orthodoxy. Not in Caro's own work, of course, or in the sculptures of his most gifted fellow artists and ex-students, Tim Scott and Phillip King, but Caro's precepts at St Martin's had certainly by then congealed into thinly disguised dogma. By contrast, the Royal College produced sculptors of greater diversity and individuality, and among these were Hall's contemporaries, Roland Piché, Derrick Woodham, Kenneth Draper and John Panting. A rigorous technical disciplinarian, Meadows as Professor allowed anything to flower around him provided it was well made, could stand up and was safely transportable, making his likes and dislikes perfectly plain all the time.

If I seem to dwell rather much upon these aspects of Hall's early background, it is because it was unusually constructive, enlightened and free from any interior pressures of fashion at a time when young artists could well be confused or at least constrained by the conflicting concepts of Caro's new form of assemblage as opposed to solid carving or modelling and casting in bronze, the beckoning bright lights of Pop Art and the mildly fey surrealist twists suggested by the work of other older contemporaries in the 1960s.

The decisions taken by Hall in this context reflect some of the issues and discoveries of that time but they were subject to sculptural concerns which seemed to me

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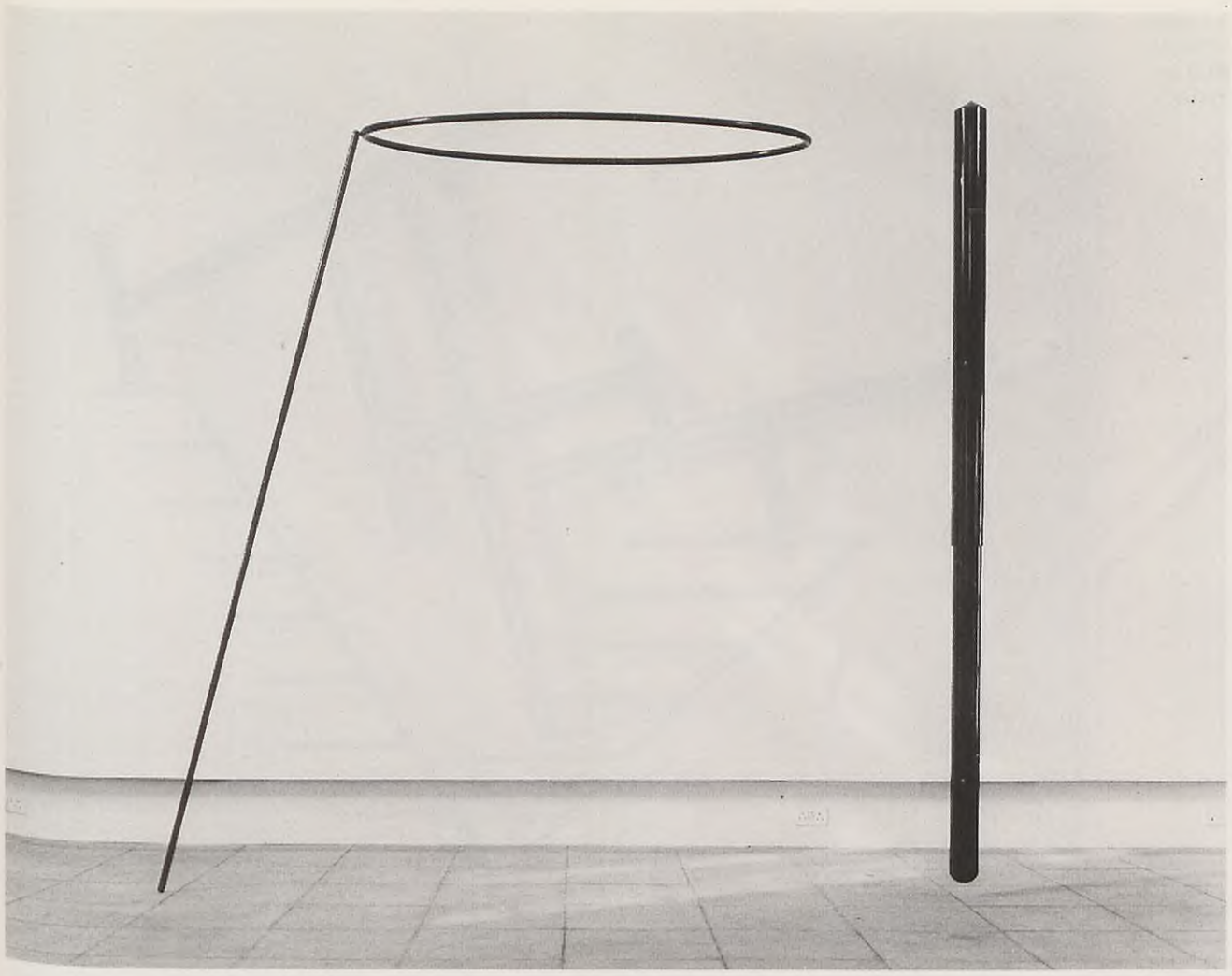
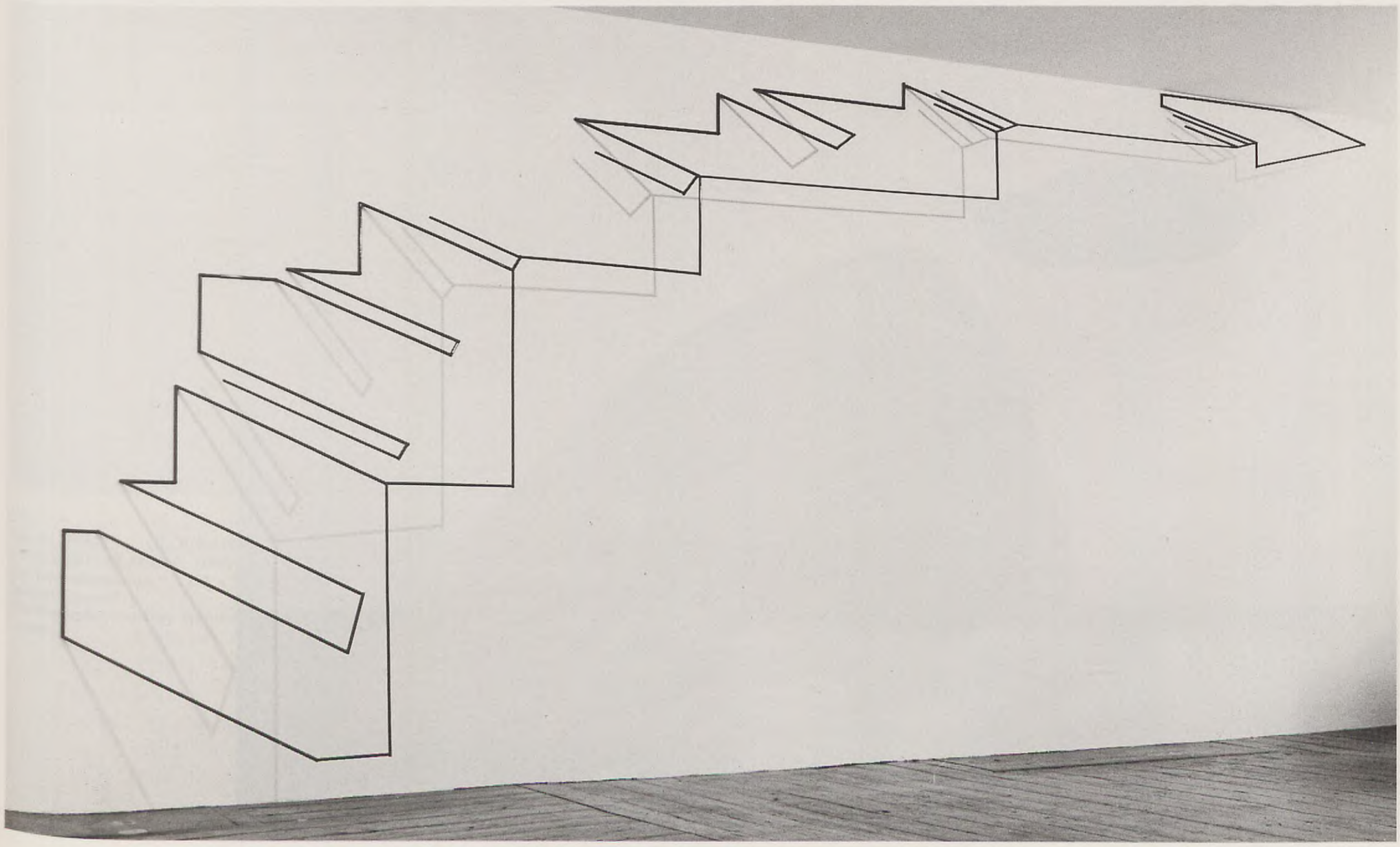
Bryan Robertson is a London art critic.

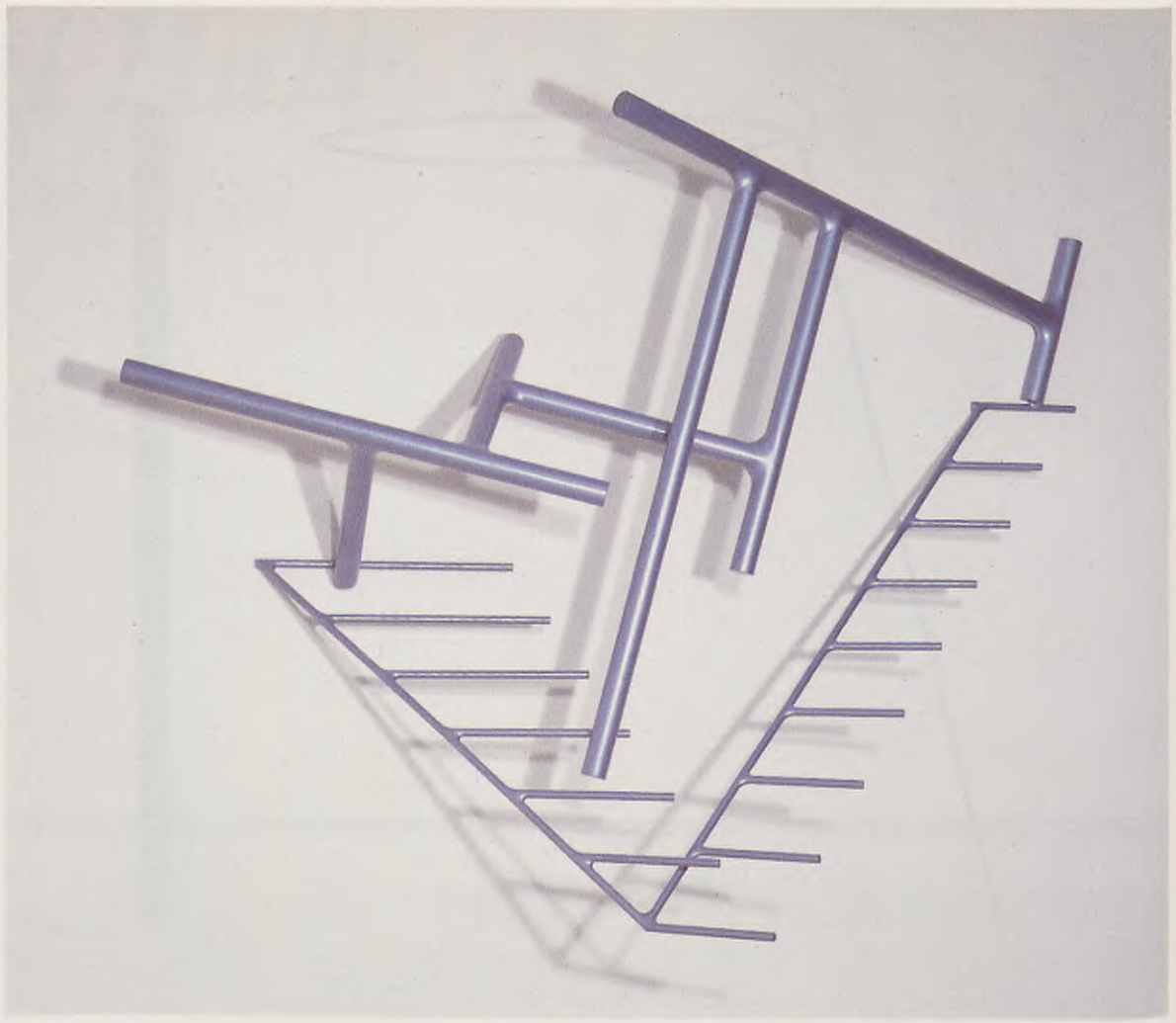


left
NIGEL HALL SODA LAKE I (1968)
Painted fibreglass and aluminium
268 x 265.5 x 61 cm
Collection of Tito Del Amo, Los Angeles
Photograph by John Webb

below
NIGEL HALL ENTRANCE TO AN UNNAMED PLACE (1981)
Painted aluminium 289.5 x 616 x 56 cm
Tokyo Metropolitan Museum
Photograph courtesy Juda Rowan Gallery, London



right
NIGEL HALL TAU (1984)
Painted aluminium 120 x 158.8 x 63.3 cm
Yuill/Crowley Gallery, Sydney



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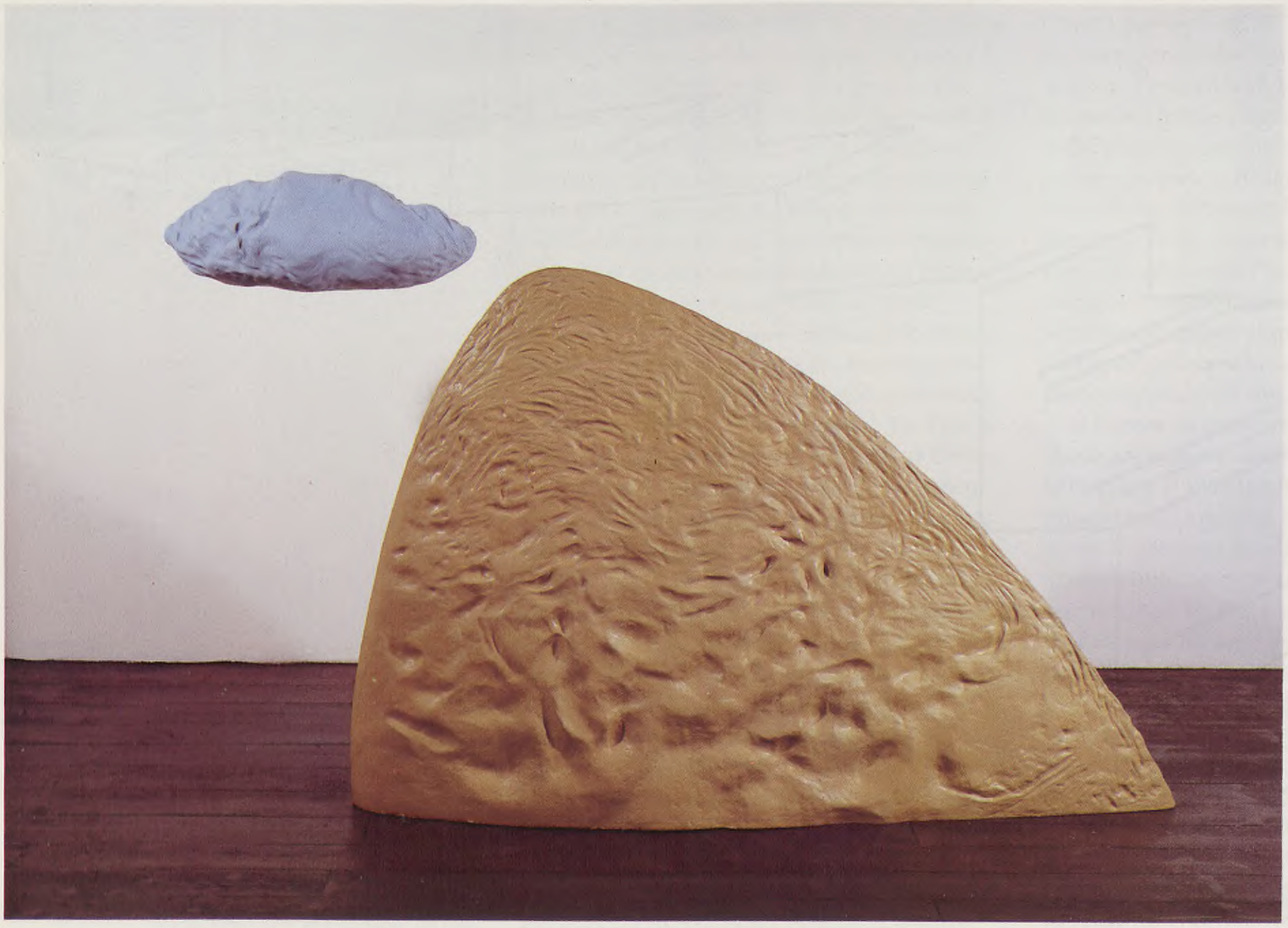
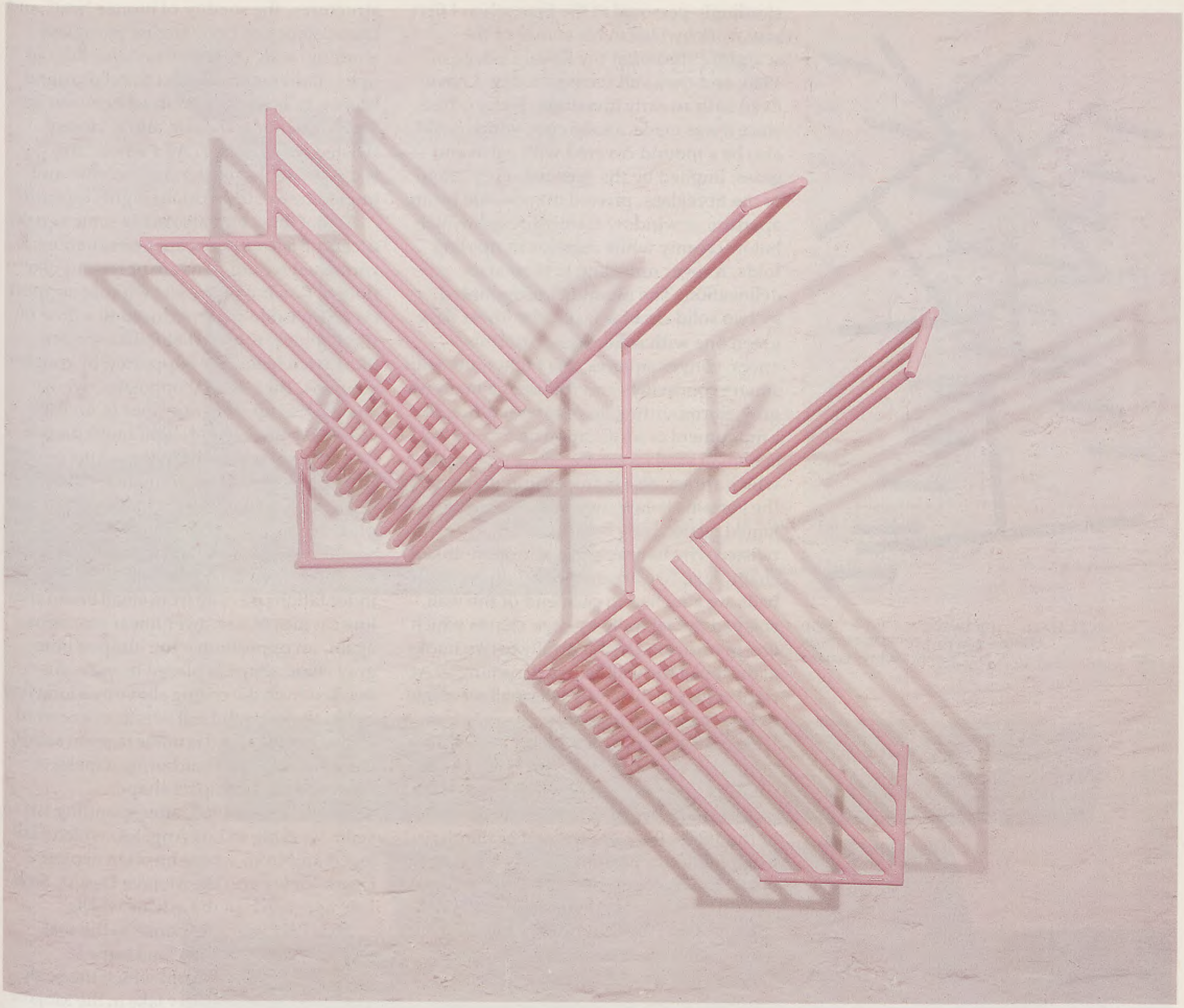
NIGEL HALL LOOK OUT (1966)
Painted fibreglass
129.5 x 190.5 x 50 cm
Arts Council of Great Britain





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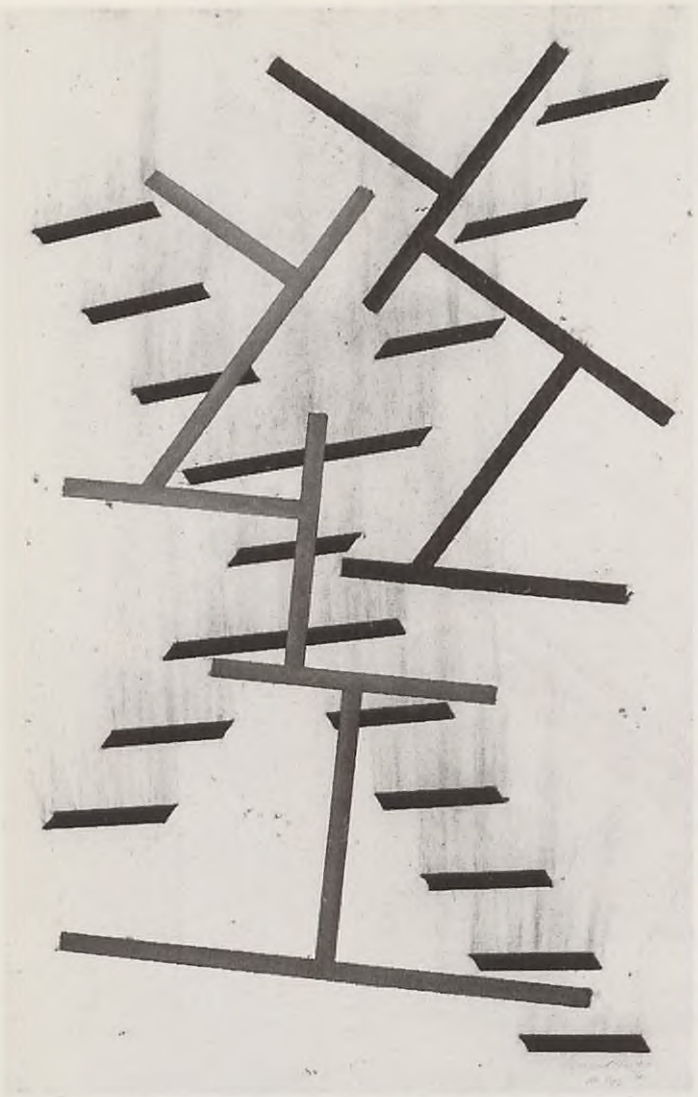
NIGEL HALL GEOGRAPHY OF AN UNNAMED PLACE (1981)
Painted aluminium 101 x 96 x 61 cm
British Council
Photography courtesy Annely Juda Fine Art, London



NIGEL HALL DRAWING No. 390 (1984)
Charcoal and pastel 120.7 x 76 cm
Juda Rowan Gallery, London

startlingly personal at the time when I first saw work by Hall in his corner of the sculpture studios at the Royal College in 1965, and they still seem so today. I have lived with an early invention, *Freeze I*, 1965, since it was made: a solid cube which could also be a mound covered with earth and grass, implied by the greenish-grey colour of the fibreglass, pierced on one side by an aperture or window-frame through which billow creamy white curtains in rippling folds, forever unfurling in their static delineation. The mound is surmounted by two solid circular walls, the lower dark green one with solid, square protuberances, convex squares, the higher one with square concavities and coloured a mauvish grey. Surmounting this strange edifice, like a monument or fortification on top of a hill, is a small steel rectangle, like a wall against which are set, also in frozen immobility, like the curtains below, two ball-like weights joined respectively by circular links to a thin twisted wire hawser and a fine open-linked chain. Like two arrested pendulums, these balls are attached to each end of the wall, splayed out laterally by their chains which are, in turn, attached centrally to two hooks at the top of the wall-like steel rectangle. At right angles to this 'wall' is a small rectangle of transparent plexiglass.

At play in this work which sits on the ground are most of Hall's preoccupations in all his subsequent work, and at least four factors that were of special general concern in the 1960s: floor as opposed to plinth or base; colour; oppositions of movement and stillness; weightlessness; and an ambiguity between mass and volume. In a faintly cerebral way, the sculpture is coloured: using rather greyed and highly artificial tones and hues of green and mauve in the moulded fibreglass mound and circular structures and a faintly apocalyptic rose tinge to the steel with darker workings – a romantic ancientness of patina as opposed to the plastic non-identity of fibreglass – for the 'wall' at the apex. There is an extreme tension in the push-pull between stillness and movement, most obviously in the frozen curtains but also in the arrested 'weights' or pendulums. Elsewhere, paradox and antithesis abound: the counterpoint between open and closed shapes, for instance, around the contrasting circular structures, the solidity of bronze 'wall' and transparency of right-angled plexiglass abutting 'wall', even the juxtaposition of open, flattened links next to solid, round bronze balls and the contrast between an 'open' fine, linked chain and a 'closed' twisted wire hawser. As a whole, this sculpture looks mysterious, solemn and impenetrable. It also looks highly eccentric.

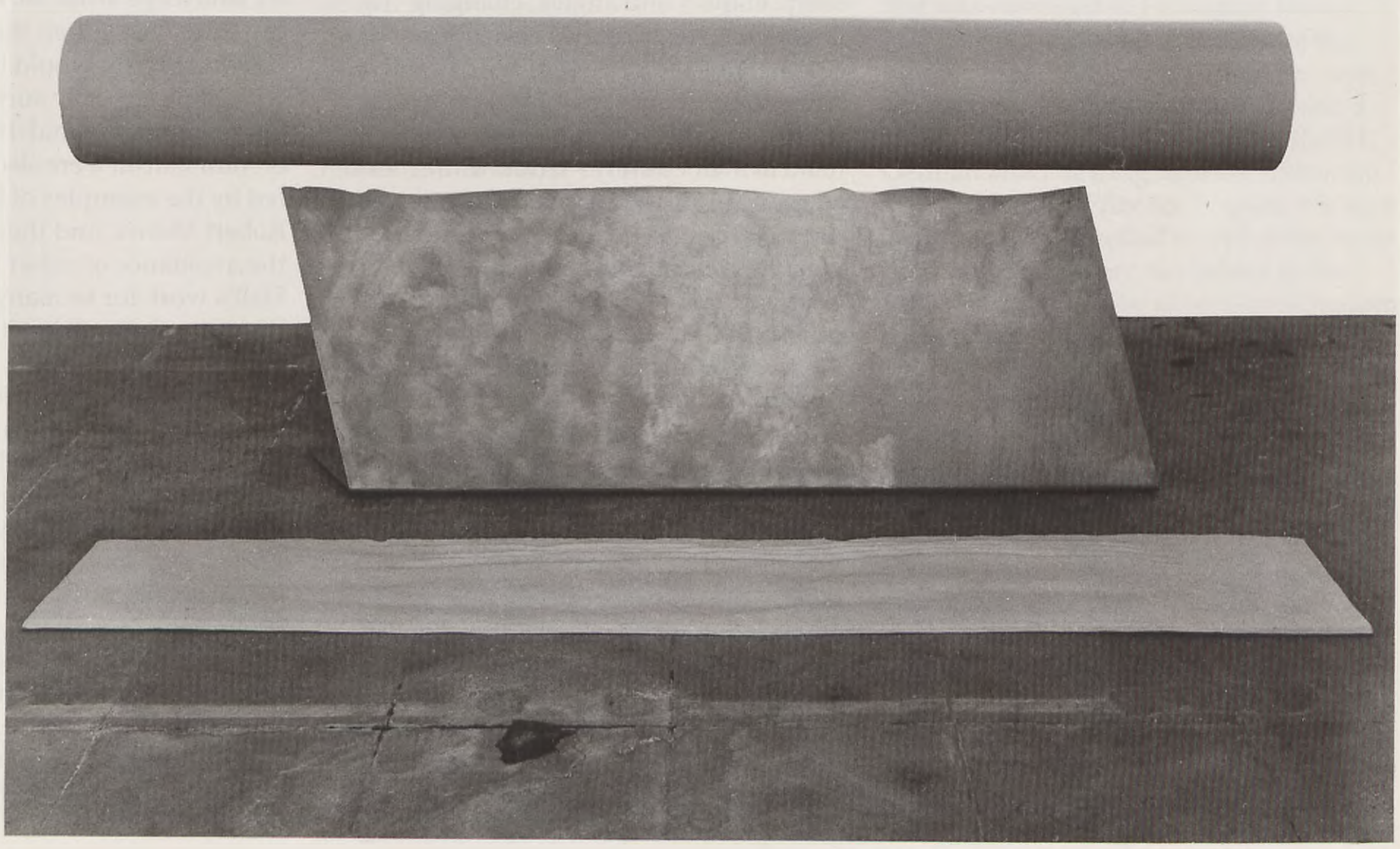
At that time, Hall also made some equally eccentric *tableaux* or scenes or situations contained within a square or rectangular floor: a flowing figure sits without support on an invisible chair, reduced to a flow of right angles, rounded blob-like shapes like match heads are supported by rough columns, their formal opposites, wedge shapes rise up from one floor in invisibly contrived suspension, light bulbs dangle into space in several drawings of the period, counterpointed as an animated, light-giving object against their inanimate ceiling plug. In *Look out*, 1966, we find a roughly, roundedly triangular, ochre coloured hill or mound, covered with loosely irregular indentations passing from small broad shallow cavities to narrower linear striations – again, an opposition – the lumpen blue-grey cloud shape is placed *in space*, suspended from the ceiling above by a long fine nylon thread: solid hill versus evanescent cloud (but the cloud is made to seem solid); earthbound against airborne, a massive form against a compact shape.

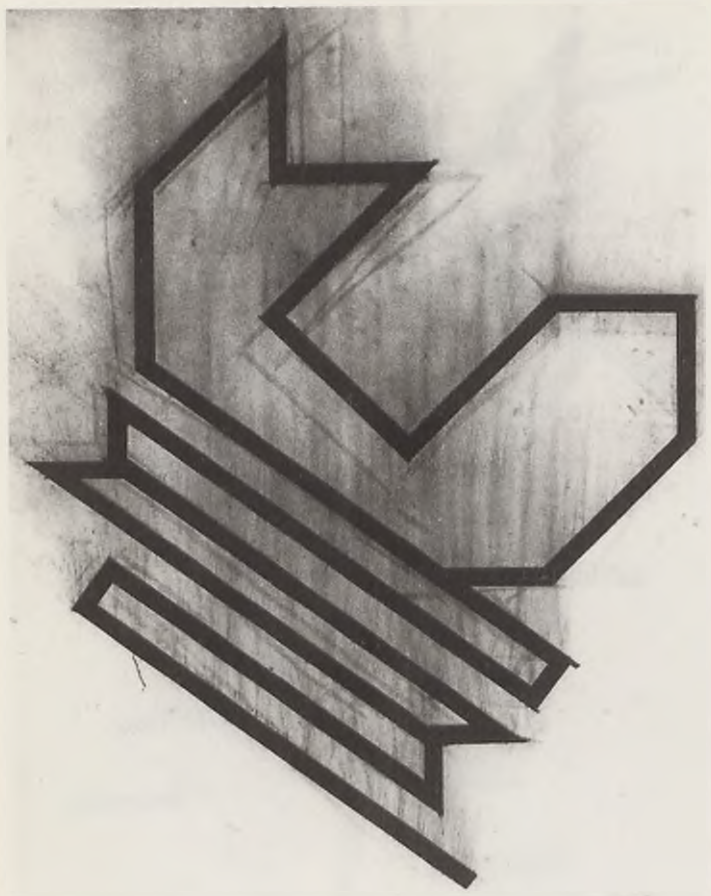
Years later, in 1968, after spending two years working in Los Angeles, which Hall loved and from where he often explored Death Valley and the Mojave Desert, *Soda Lake* appeared. In the artist's words:

'*Soda Lake* was a response to the real physical geometry of a landscape in America. The place from which the sculpture takes its title is a dry lake in the Mojave Desert. The scale was vast and the place had sparse features, so vast that they served only as minimal markers, an occasional rock, plant or telegraph pole in an otherwise empty landscape. Spatial intervals and distance were the dominant features of the landscape which was also intensely silent. It seems, there, less important for forms to occupy space than that they should have the ability to indicate space and draw attention to it. I used round section rods in *Soda Lake*, as component parts, because

left
NIGEL HALL MAGNET (1966)
Painted fibreglass
270.5 x 409 x 198 cm
Possession of the artist

below
NIGEL HALL HUMMING HILL (1967)
Painted fibreglass and lacquered steel
94 x 244 x 91.5 cm
Arts Council of Great Britain
Photograph by John Webb





NIGEL HALL DRAWING No. 222 (1981)
Charcoal 137.2 x 101.7 cm
National Galerie, Berlin
Photograph courtesy Annely Juda Fine Art, London

their roundness does not set up any directional reading, as a square or faceted rod would. Their true formal direction lies in the way in which they are placed or angled.

'The subject matter of *Soda Lake* is space, and its components determine how the space is channelled, trapped or disclosed. The fineness of the angled rod, with its attached ellipse – which I wanted to channel space from above one's head – needed the stabilizing presence of a weightier tube which would also be perfectly vertical. The vertical tube, in suspension, also released space in the gap between its base and the floor, and, through its change in thickness and the connotations of a plumb line, the tube also implies its continued direction below ground. The whole work was painted gloss black as the most extreme, precise and emphatic colour. The high ellipse is intended to channel space upward, as indefinitely as the hanging vertical leads one's mind downward.'

Well, there we have it all. *Soda Lake* is a tough, taut, marvellously fastidious and elegant image of thickness, thinness, expansion and contraction, rising up and soaring down, leaning or tilting and verticality: ellipses and angles, changing directional views of rods and ellipse. The channelling and release of space that Hall refers to is, in my experience, impossible for most sophisticated viewers to apprehend in their entirety – let alone the rounded rods as opposed to a faceted rod – but the work imposes a strong mood or atmosphere through the way in which it traps and, yes, discloses space. It is not surprising that, in 1981, the choreographer Richard Alston used *Soda Lake* as the central fulcrum on stage for a dance created without sound or music for Michael Clark. This work of Alston's was also seen in a *South Bank Show* television programme on Alston made in 1982 by Tony Cash.

I have confined my examples to these early works because they contain in embryo, or quite explicitly, in *Soda Lake*, most of Hall's essential pursuits. He is genuinely wholly absorbed by landscape and by particular convergences of skyline, scale, wind pressure, stillness, distance and flatness, shadow and substance, light and density. But it would be absurd to imagine that he is a disguised or sublimated nature poet or in any way dependent upon landscape for his initial formal impulse. He is trying, successfully in my view, to reverse the entire concept of sculpture, so that the space trapped and disclosed or flowing around his slender coloured rods is itself the sculpture, with the rods almost serving as negative voids, or positive conduits.

Neither would I wish to imply, through this selection of early work for description, that I especially esteem Hall's early sculptures, or might even prefer them to recent work. The truth is that essentially Hall's work is all one, quite consistent in its qualities from the beginning, but in my view the work of the past three to four years, of which the very large sculpture commissioned by James Mollison for the Australian National Gallery at Canberra is a central peak, has very special power, eloquence and concentration. His use of colour is becoming marginally richer – an occasional objection to works in the 1970s was the comparative subtlety of their colour and tonality, hard to register from such slender sources. The big new works have a true grandness of spirit.

If Hall is not in my sense a frustrated landscape artist, he is not a romantic constructivist either: the principles of Constructivism would be alien to this artist with his essentially surrealist sense of space. But in the mid-1960s the beginnings of Minimalism were also stirring in London, fed by the examples of Donald Judd and Robert Morris, and there is no doubt that the avoidance of either flesh or filigree in Hall's work for so many years comes from his own personal distillation of ends and means.

Hall is beginning to deploy various kinds of curves in his work and it might be interesting if occasionally he began to use the floor or the ceiling for his sculptures in place of the wall. The wall works perfectly well as a neutral ground for three dimensional action, but sometimes gives the sculpture a fortuitously pictorial air and somewhat limits the angles of viewing. And the more Hall works with choreographers, or architects, the better. He responds well to challenges and the more his work is used, the more pointedly it will develop and extend its references.

Photograph of Lucy Walker about the time of her marriage.
Private collection

Lucy Walker

the road to Heidelberg by Patricia Grassick

THE STORY OF Lucy Walker runs like a thread through what is now seen as the most romantic period of Australian art. A painter, a model and friend to artists who are household names in Australia today, she herself remains almost unknown. Her kitchen interior *The little waif*, first illustrated in *ART and Australia*,[1] was painted in 1888 while she was a student at the Victorian National Gallery School of Art.

Lucy came from a cultured and adventurous background. Her grandfather, Captain Joseph Walker, was in the service of the East India Company, and he married Esther Smith, whose brother, the Rev. Theyre Smith, gave refuge to King Louis Philippe of France when he fled to England in 1848.[2] Living in London, their large family finished their education in Brussels, the cultural centre at that time. Her father, Joseph Henry Walker, was working in an architect's office in London in 1848 when a meeting with Captain James Maconochie, former Governor of Norfolk Island, kindled his desire to visit Australia. Captain Maconochie was able to arrange for him to be appointed School Master on the immigrant ship *Stebonheath*, arriving in Adelaide in 1849, where he was paid the sum of £10[3] for his efforts. Lured to Victoria by the gold rush in 1851, he joined a party of eight to make the journey, with horses and drays. One of the party, an English lawyer who had opened a library in Adelaide, travelled with his wife and her sister Charlotte Hawes, and a goat was taken on the trip to supply milk for the ladies. Six weeks later they reached Bendigo, where Joseph Walker failed to make a fortune from gold, but established himself as a successful builder and contractor, and married Charlotte. They were later to settle at Northcote, near Heidelberg.[4]

Lucy Amelia Walker, the fourth of their nine children, was born on 12 March 1863. She was educated at Torrington House, Melbourne, 'a select day and boarding school for gentlewomen'. There she was obviously an exemplary pupil, getting a prize in 1878 for English, French, Euclid, German and Drawing, and the following year the Subject Prize for English. On leaving school, she enrolled in 1880 at the Victorian National Gallery Art School in the School of Design.[5] Her elder sister Charlotte had already attended the School in the 1870s, the family seemingly regarding this as the best 'finishing school' available in Melbourne. Lucy, having perhaps more talent, spent her eight years there more successfully.

As was the requirement of the School, the first years were spent drawing, and it was during 1882 that she joined the Painting School. This was the year when George Folingsby took up his appointment as Director of the Gallery and Master of the Painting School, and he brought with him constructive changes in the teaching of the students.[6] The annual exhibition of their work was the testing time, when the Press

Patricia Grassick, a granddaughter of Charles and Lucy Davies, would like to express her thanks to the members of the family whose assistance made this article possible.

Family wedding group – Charles and Lucy Davies, with Gwyneth and Morva. Private collection

reported on the exhibits, and the judges awarded prizes for merit. In 1884 these prizes went to E. Phillips Fox, John Longstaff, Frederick McCubbin and Alexander Colquhoun, while Lucy received an honourable mention. She was also included with these prizewinners for praise for 'the freedom and general accuracy' of crayon drawings, and 'the studies of still life and flowers by Miss Walker . . . are also worthy of favourable remark'.[7] In 1886 she was awarded third prize for general painting: 'Miss Lucy Walker shows a small group of pictures all of which are very accurate in detail, elegant in execution, and refined in the matter of colouring' and 'Miss Walker sends two splendid pieces of colour, the larger picture being remarkable not only for the brilliancy of the tints, but for the variety and harmony of the constituent objects'.[8] This was the year in which both Tom Roberts and John Longstaff painted her portrait, illustrated here, when she was aged twenty-three.

Unlike her contemporaries, Jane Sutherland and Clara Southern, she does not seem, at this stage, to have been interested in landscape painting – all of her student exhibits were figure, still-life and portrait painting. In 1887 Lucy won Mr Wallen's Prize for portrait painting.[9] That same year Tudor St George Tucker and Aby Altson joined the list of prizewinners; special mention was made of paintings by David Davies, and honourable mention to Josephine Muntz, Fred Williams and Clara Southern, while Arthur Streeton gained an honourable mention for his drawings.

In 1888, her final year at the Gallery School, she was awarded a first and third prize, for her still life, *Chrysanthemums*, and for *The little waif*.[10] This year Lucy described her flower painting exhibit as 'Chrysanthemums (a sketch)', indicative of the general broadening of the brush strokes and movement away from the meticulous care which Folingsby had been teaching at the Gallery School since 1882. In July of that year she was elected a member of the Victorian Artists' Society.

One might well have expected Lucy at this stage to join many of her fellow students in following a career. The ambition of all the serious artists with whom she had studied was to go to Paris and enrol at one of the academies. The barriers which had previously inhibited women from following a career were gradually breaking down, and Jane Sutherland, Clara Southern and May Vale were taking advantage of this.[11] But in October 1889 Lucy married, and her resignation from the Victorian Artists' Society in December seems to indicate that she was abandoning any intention of making a career as an artist. Whether this decision was due to family pressure or her own inclination is not clear.

Lucy married Charles Martyn Davies, born in Wales in 1856. Son of an Anglican clergyman, and one of a large family, his parents accepted the offer of his childless uncle and aunt in Australia to bring him up as their own son. When he was about seven years old he was sent out to John Christopher and his wife, who had a flourishing clothing and furniture business in Melbourne. Christopher had lived for many years in Heidelberg and built 'Cintra' standing in its large gardens surrounded by tall pines, not far from the Mount Eagle Estate which Charles Davies was later to own. In 1865 Charles went to Scotch College, matriculating in 1871. He went into the family business, his main hobbies being drama and golf. He had a fine speaking voice, and became involved in amateur theatricals and gave recitations. When he lived at Mount Eagle in the 1890s he laid out a golf course on the estate, and was a founder member of the Eaglemont Golf Club formed in 1898. It is not known how Charles and Lucy met, but if it was not through the occupancy of the Mount Eagle house by the *plein air* painters it could well have been because they were near neighbours and shared a mutual interest in literature. To both of them reading was a lifelong enjoyment. Lucy's love of poetry was already well established; indeed David Davies and Aby Altson joined together in giving her a book of poetry as a wedding present. This anthology was of Australian verse, perhaps to widen her tastes from Keats, Shelley, Wordsworth, Scott and all the popular European poets and writers. This love of reading and poetry was undoubtedly one of the links she had in common with Arthur Streeton. His letters to Tom Roberts were frequently full of references to the book he was reading at the time

right
LUCY WALKER PORTRAIT OF A WOMAN (*c.* 1888)
Oil on canvas 49.5 x 39.4 cm
Private collection
Photograph by Greg Weight

left
JOHN LONGSTAFF PORTRAIT OF LUCY WALKER (1886)
Oil on canvas 27.9 x 39.4 cm
Private collection
Photograph by Henry Jolles

TOM ROBERTS
PORTRAIT OF LUCY WALKER 1886
Oil on panel 34 x 26 cm
Collection of
Mr M. J. M. Carter
Photograph by Rick Merrie

of writing, and to the poets. At the period of the Mount Eagle camp in the late 1880s, the arts embraced a particularly wide spectrum – painting, literature, music and drama, and the artists enjoyed all of them.

In the mid-1880s Charles Davies's sister, Janet, came out to Australia to visit her brother and her Aunt and Uncle Christopher. She enrolled at the Design School at the Melbourne National Gallery in 1887. Arthur Streeton later recalled meeting Charles and his sister when he was returning from a painting trip. Leaving his canvas in a shed at Templestowe, he met them on his return to Heidelberg, and at this meeting 'Charles Davies kindly placed the empty house on Eaglemont at my service'.[12] Janet remained at the Gallery School until 1890. In March 1891 she left Australia on the *Polynesian* en route for Paris to continue her studies. David Davies, a fellow student at the Gallery School, but no relation to Charles and Janet, travelled on the same boat. He and Janet subsequently married in France. Arthur Streeton saw them off: '11 a.m. I was on the tug with D. Davies and his mother and father and little sister. Next train to Sandridge (now Port Melbourne) brought Miss Davies, her brother and his wife Alf Walker and Mrs Christopher – tug left pier and then Farmer (Aby Altson) came down. We went all over *Polynesian*. We gave our three cheers and then away we went . . . Farmer, Alf Walker and I dined at Hosies'.[13] It is not known why Lucy acquired the nickname 'Alf'; possibly her admiration for Alfred, Lord Tennyson.

The time during which the Mount Eagle house and grounds were the pivot for the most creative period of Australian painting was also obviously a most romantic one. The gatherings, the picnics and dancing, the painting and the excitement of capturing the great beauty of the place in the new 'impressionism' must have given an extra glow to the courtship of Charles and Lucy, David and Janet. Most of the artists who had studied with Lucy at the Gallery School were there, and many more. The ambience would have been congenial to Charles also, for not only was he interested in the arts, but would have enjoyed the company of people who were, like Streeton, devoted to the theatre – while living at Mount Eagle, Streeton frequently travelled

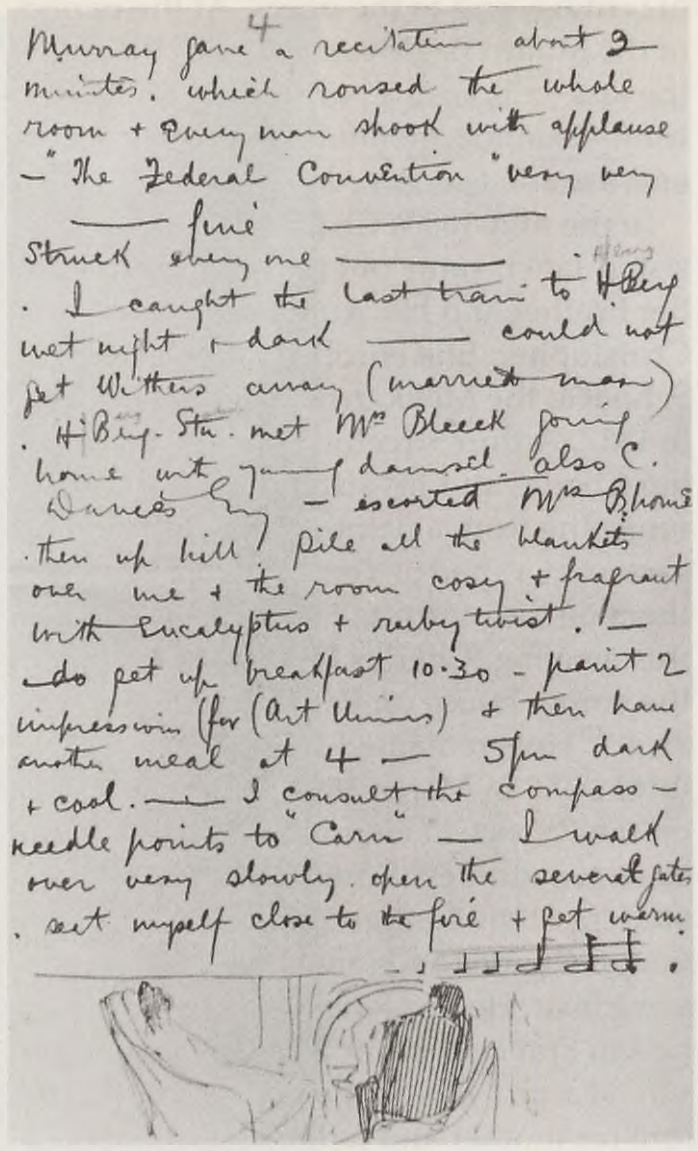
LUCY WALKER PORTRAIT OF A YOUNG GIRL
(*c.* 1900)
Oil on canvas 41.9 x 50.8 cm
Private collection
Photograph by A. C. Cooper, London

by train and tram into Melbourne to the theatre.

Following their marriage, Charles and Lucy lived at 'Carn', a large blue-stone house on the next hill from Mount Eagle. To judge by Lucy's inventory of the contents of their first home, they would appear to have lived in some style. Charles sent to England for a suit of armour to stand in the hall, which his children and grandchildren remember with some trepidation, not convinced that it was empty. They had fine English and French antique furniture and silver, bronze and marble figures, Japanese and Chinese bowls and vases. And, of course, many paintings on the walls, including works by Longstaff and Streeton, sporting prints, and Lucy's own work. They doubtless considered themselves part of the aesthetic movement which all *avant-garde* artistic people in Melbourne had been following during the 1880s. Whistler and Oscar Wilde had been exponents of it in England and, as Anne Galbally points out, their influence could be clearly seen as having affected Roberts, Conder and Streeton at the Heidelberg camp, and at the '9 by 5 Impression Exhibition' of 1889. After visiting the International Exhibition in Melbourne in 1880, Ada Cambridge wrote: 'I must say here that we became rapidly aesthetic afterwards, because it is our constant habit to follow English fashions ardently as soon as we get an idea of what they are'.[14]

Charles and Lucy's first child, Margaretta, was born in July 1890, followed by Martyn in 1891. It was at this time that a still life by Lucy was exhibited at the Bendigo Art Gallery.[15] While not having perhaps much time to paint herself, she would not have felt cut off from her artist friends. Although the magical period when the Mount Eagle house was occupied by Roberts, Conder and Streeton was coming to an end by 1890, there were still many painters on the hills of Heidelberg. Walter Withers had left Mount Eagle to start an artists' colony at Charterisville, within walking distance. And Streeton, who had moved to New South Wales following the purchase of his *Still glides the stream* by the Art Gallery of New South Wales, was back in the house at Mount Eagle in 1891 and again in 1892, painting commissions in Heidelberg while working in Roberts's studio in Melbourne. In a letter to Roberts dated 13 May 1892, he writes: 'caught the last train to Heidelberg ... breakfast 10.30. Paint 2 impressions (for Art Union) and then have another meal at 4. 5 p.m. dark and cool – I consult the compass – needle points to 'Carn' – I walk over very slowly, open the several gates and seat myself close to the fire and get warm through. Have quite a nice long interesting chat ... sorry to say that Mrs Davies little one has serious cold and had not slept for 3 nights, Mrs D. also ... I do hope for a quick recovery for the poor little child, such a dear little thing'.[16] Margaretta was indeed a pretty child, and Tudor St George Tucker painted her portrait when she was about four years old. Streeton's links with Lucy's family obviously continued for some years as he records in his Catalogue a painting entitled *Residence J. Walker, Gembrook*.[17] Lucy's father, Joseph Walker, had retired to Gembrook.

In March 1893 the Davies's third child, Alan, was born. By this time Charles Davies was in financial difficulties. He was one of a syndicate which owned about 150 acres of the western portion of Heidelberg, considered the most select area for future development. Charles's uncle, John Christopher, had held sole ownership of most of the property for some years. In April 1888 Charles and A. D. Hodgson, a Melbourne solicitor, had purchased the adjoining Mount Eagle Estate to add to the holding, and the whole was registered as the Eaglemont Estate Company. The Mount Eagle Estate had been developed in 1858 by John Henry Brooke, an English-born politician who became President of the Board of Land and Works and Commissioner of Crown Lands. He planned to build a mansion on the heights of Mount Eagle, commanding extensive views across to the Dandenong Ranges. He planted many trees, and built a long drive with a double avenue of cypress trees that curved up the hill to the summit. Timber for the flooring of the mansion was brought to the site, but Brooke's fortunes were already declining, and he and his family lived in a house made from this timber, never completing the larger house. Brooke sold to Sir Samuel Wilson, who leased the property on his return to England in 1881, and it remained


Murray gave a recitation about 2 minutes. which roused the whole room + every man shook with applause — The Federal Convention "very very — fine — Struck when me — . I caught the last train to H'Berg last night + dark — could not get Withers away (married man) . H'Berg. Stn. met Mrs Bleeck going home with young damsel. also C. Dances by — escorted Mrs B. home . then up hill pile all the blankets over me + the room cosy + fragrant with Eucalyptus + ruby twist. — do get up breakfast 10.30 - paint 2 impressions (for Art Union) + then have another meal at 4 — 5 pm dark + cool. — I consult the compass — needle points to "Carn" — I walk over very slowly. open the several gates . sit myself close to the fire + get warm .

Sketch from Arthur Streeton's letter to Tom Roberts, 13 May 1892. (See footnote 16.)

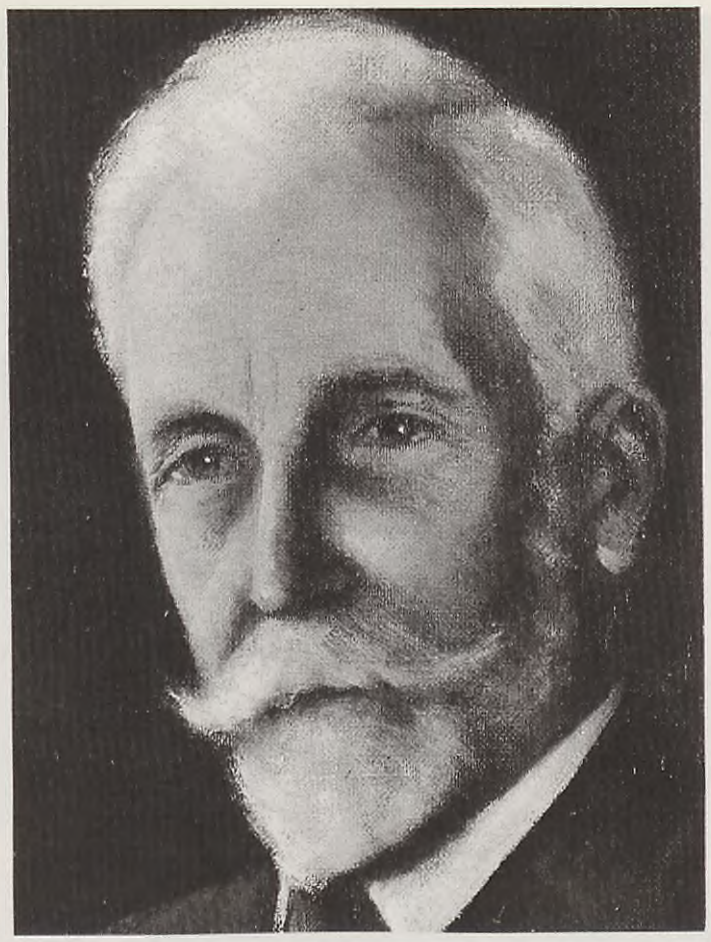
opposite
LUCY WALKER CHRYSANTHEMUMS (1888)
Oil on canvas 59.7 x 49.5 cm
Private collection
Photograph by Greg Weight

so until Charles Davies and Hodgson bought it. The syndicate divided the land among themselves, and Charles acquired the Mount Eagle timber house (subsequently lent to Streeton), and the grounds. At the time of purchase Victoria was at the height of a land boom, and the promise of a direct railway link between Heidelberg and Melbourne made this land appear extremely desirable.[18]

The depression of the 1890s brought difficulties in meeting the interest on the mortgage of the Eaglemont Estate Company, and Charles found himself in debt. One member of the syndicate joined many Melbourne speculators in avoiding repayment of debt by making use of a little used provision of the Insolvency Law called 'Composition by Arrangement', whereby private agreements were made with creditors by paying, in some cases, as little as one shilling in the pound, and thus avoiding bankruptcy or loss of personal fortune.[19] Charles, however, decided to repay his creditors in full. The family moved into the Mount Eagle timber house in about 1894, sustained by the family business in Melbourne.

Between 1896 and 1905 Harry, Winsome, Gwyneth and Morva were born. The hillside of Mount Eagle was still as unspoiled as in the 1880s, with only a few houses lower down the hill. One of these was owned by Lucy's sister, and her six sons joined the young Davies children, swimming in the Yarra River and picnicking in the grounds of the property. Lucy was still painting, as shown by her *Portrait of Charles* and the *Portrait of a young girl*. She also painted one or two landscapes, but these were unfinished. Her son Harry can remember, early in the 1900s, artists' easels set up around the house, and the children modelling for the visiting painters. As well as Walter Withers's group at Charterisville, Phillips Fox and Tucker started a branch of their Melbourne Art School there in 1893. Many painters were in the vicinity over the following years, including Tom Humphrey, Norman and Lionel Lindsay, Hal Waugh, Will Dyson, Max Meldrum and many others. David Davies had also returned from Europe in 1893, and was painting in the area for a few years.

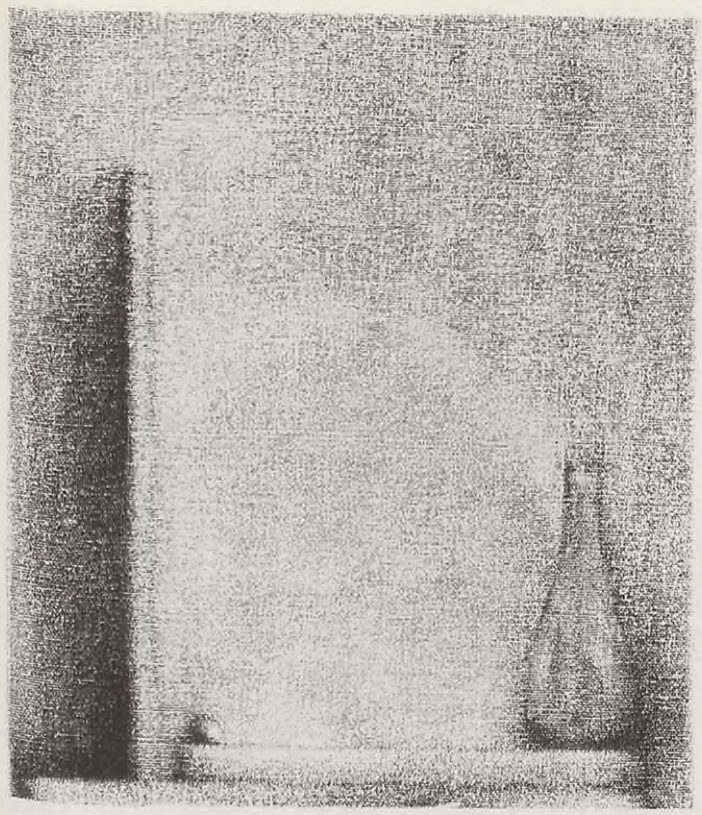
After the turn of the century the economy



LUCY WALKER PORTRAIT OF CHARLES DAVIES
(*c.* 1900)
Oil on canvas 29 x 39 cm
Private collection
Photograph by Henry Jolles

in the country recovered. A few blocks of land on Mount Eagle began to sell, and Charles and Lucy were now able to plan the building of their new home. This is still standing today, not far from the site of the old Mount Eagle house. Building was completed before the First World War, but tragedy struck the family when first Martyn was killed in France in 1916, then Alan in 1918. Lucy was suffering increasingly from arthritis, and turned more and more to the pleasures of her garden and to reading. She and Charles remained devotedly close, and even in their old age were able to care for the author for periods during her mother's long illness. Until their death, Charles in 1937, Lucy in 1939, they had the joy of living as they had done for so long on the hilltop at Mount Eagle where, as Streeton wrote in 1892, 'beauty draws me with a single hair, and that beauty is the rounded hilltop at Eaglemont – all lovely'.[20]

[1] *ART and Australia*, Vol. 21, No. 3, 1984, p. 346.
[2] Archives, Church of England General Synod, London.
[3] Chief Secretary's Office Correspondence, Archives, State Library, South Australia.
[4] Joseph Walker's journal.
[5] Report of the Trustees of the Public Library, Museums and National Gallery of Victoria 1880-1888, Melbourne.
[6] *ART and Australia*, loc. cit.
[7] *Argus*, 19 December 1884 and 20 December 1884.
[8] *Argus*, 11 March 1886, *Telegraph*, 10 March 1886 and *Age*, 10 March 1886.
[9] *Age*, 26 April 1887.
[10] *Table Talk*, 16 November 1888, *Telegraph*, 14 November 1888 and *Argus*, 14 November 1888.
[11] Janine Burke, *Australian Women Artists 1840-1940*, Melbourne, Greenhouse, 1980, p. 28.
[12] A. Streeton, 'Eaglemont in the Eighties', *Argus*, 16 October 1934.
[13] *Tom Roberts Correspondence and Papers 1884-1931*, 2A 2478, Vol.1, March 1891, Mitchell Library, Sydney.
[14] Anne Galbally, 'Aestheticism in Australia', *Australian Art and Architecture* Essays presented to Bernard Smith, Oxford University Press, Melbourne, 1980.
[15] Art Pamphlets, Vol. 40, S704 AR75, La Trobe Library, Melbourne.
[16] MS 8964, R. H. Croll papers. La Trobe Coll. State Library Vic. Original letter, Private Collection, Melb.
[17] A. Streeton, *The Arthur Streeton Catalogue*, 1935, cat. no. 93.
[18] Donald S. Garden, *Heidelberg – the land and its people 1838-1900*, Melbourne University Press, 1972.
[19] Michael Cannon, *The Land Boomers*, Melbourne University Press, 1966.
[20] *Tom Roberts – Letters from Sir Arthur Streeton 1889?-1931*, A 2478, Mitchell Library, Sydney.



GEOFFREY DE GROEN UNTITLED (1983)
Oil on canvas 32.1 x 27.5 cm
Possession of the artist

Geoffrey De Groen – recent work

by Paul McGillick

MAKING ART is a risky business. And so it ought to be. This is because art's main function is to appeal to our imaginative being. Therefore, it will depend for its effectiveness on constant renewal. The risk lies in the fact that the artist never knows whether renewal is going to take place or whether the well has finally run dry.

As far as the viewer is concerned, art should create a state of mind in which he enjoys a fresh vision of this world he inhabits. The artist, for his part, has to constantly renew his imaginative resources if his art is to be effective.

All of this suggests that for the true artist – the artist by vocation – his career will be marked by regular crises as he reassesses the imaginative power of his work. These crises are particularly threatening for the artist by vocation – as distinct from the artist who is merely playing the role of artist in order to earn a living – because he lives through his art. Art for him is a way of coming to terms with himself and imaginative failure can often be tantamount to failure as a human being.

For Geoffrey De Groen art is a vocation. The evidence for this is in his work and his long commitment to painting in the face of disappointment and crises of the kind I have been alluding to.

De Groen is the product of a generation in which art became highly fashionable: it became highly fashionable to be an artist, and art itself became increasingly subject to fashion. The dominant fashion of De Groen's formative years was for a highly considered and tightly controlled painting. The fashion was for 'conceptual' painting. Despite apparent fluctuations, this fashion is still with us. Its provenance is Hard-edge, through Minimalism to the current so-called 'neo-expressionist' painting which, while posing as highly personal and spontaneous, is in reality highly derivative and calculated. If we ignore the stylistic flurries of the last twenty-five years, we can see that fashionable painting has consistently been 'message' painting, rather than painting for its own sake.

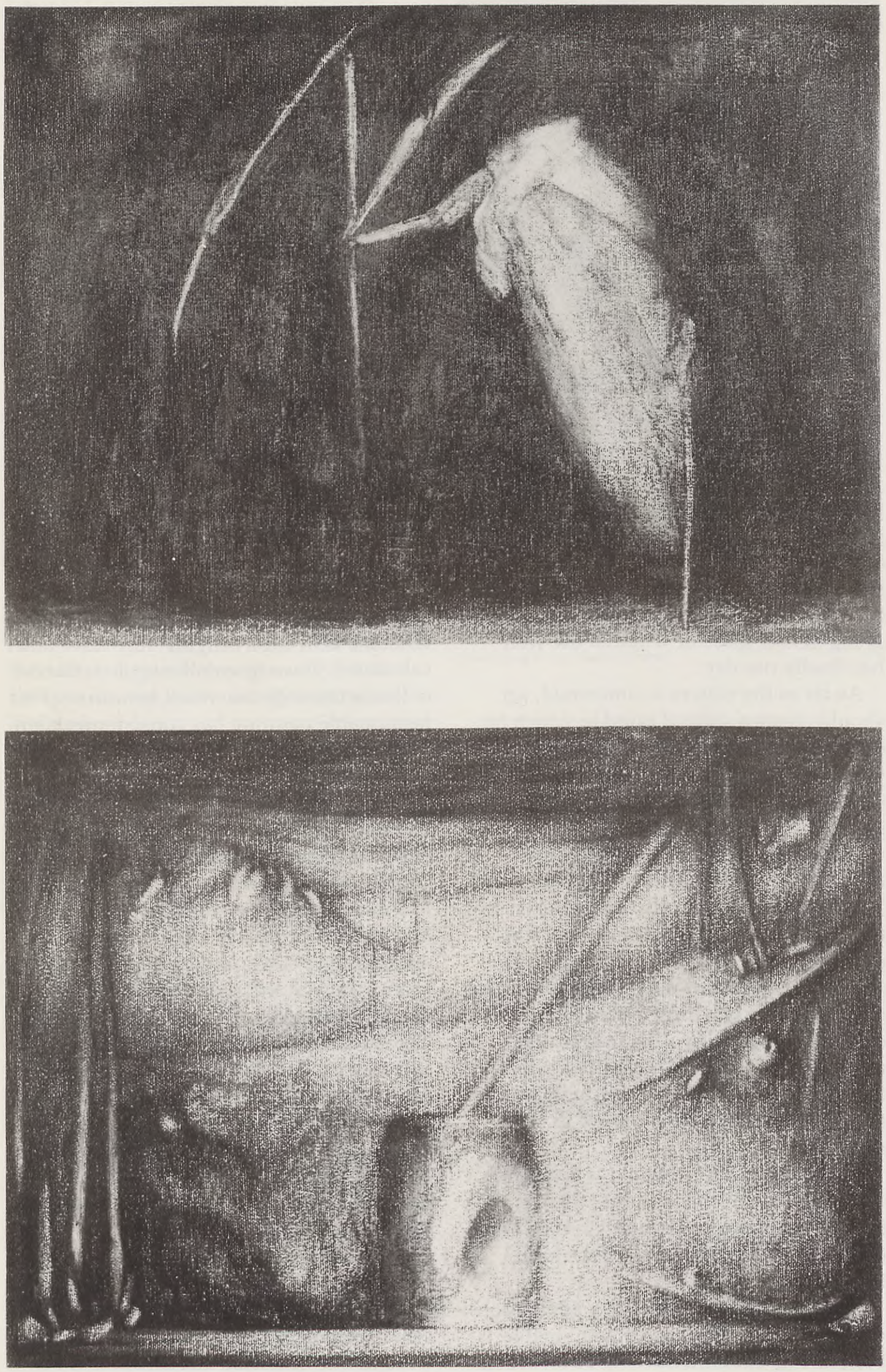
By the early 1980s, De Groen's painting had reached a crisis. He saw his work as sterile and lacking substance. If he were to continue making meaningful paintings he had to restore the link between intuition and execution. In other words, he had to stop being so considered and start being more personal and spontaneous. This meant he would have to take some risks – in particular, he had to risk failing.

De Groen decided to revalue his work completely, to go back to the beginning and try to work his way out of the impasse. The first thing he did was to take a big risk. He stopped painting and started drawing – drawing being something everyone had said he was bad at.

For the next two years he only drew. The first drawings were in sepia. Some started from the landscape or everyday objects, others began as marks on the paper which were then worked up into forms as they suggested themselves. In general, the drawings were spontaneous creations because they were allowed to grow out of

All photographs in this article by Greg Weight.

Paul McGillick has written art criticisms for many journals as well as commissioned catalogue essays for both private and public galleries.



top
GEOFFREY DE GROEN UNTITLED (1983)
Oil on canvas 30.5 x 41.3 cm
Possession of the artist

above
GEOFFREY DE GROEN UNTITLED (1983)
Oil on canvas 30.5 x 41.3 cm
Possession of the artist

themselves. They were not pre-planned or constrained by any desire to be representational.

The drawings were worked at over long periods of time and were the result of working more and more sepia into the paper surface. They were experiments in non-linear drawing in which shapes were formed not by outline but by tone, and in which the boundaries between space and volume were dissolved. In method they are reminiscent of Georges Seurat's conté crayon drawings. Like Seurat, De Groen was interested in two things: experimenting with value (the opposition of light and dark) and experimenting with the colouring effect of black.

Later he turned to coloured pencils, using the same techniques. And when he felt that the drawings were becoming too facile, De Groen returned to painting.

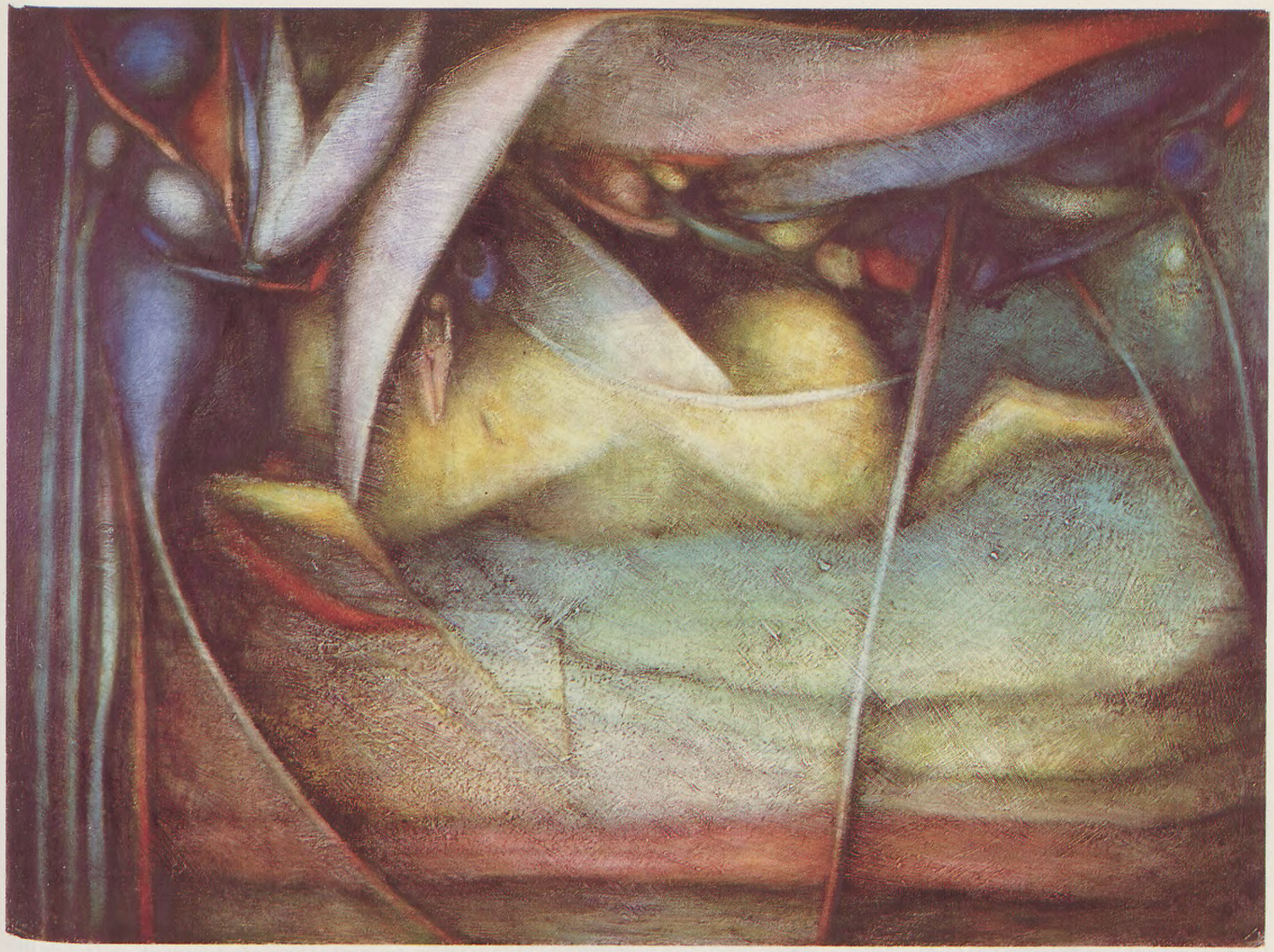
The first series of paintings were black and white. Initially, they were simply transfers from the drawings. But the intrinsic differences between working with a stylus and using oil paint soon began to give the paintings their own uniqueness.

But he did retain two things from the drawings. One was the method of working up images from spontaneous marks on the surface. The other was the use of paper as a support. De Groen has developed a way of stretching heavy Arches paper onto board. Once primed, this gives him just the right kind of resistance and surface. At the same time he has found a compromise between pencil and brush: an important part of the painting consists of using his fingers to work the paint in and using solvents and paper towel to strip the paint back flush with the surface of the support.

The series of black paintings was finished in February 1984. Since then he has again been painting in colour.

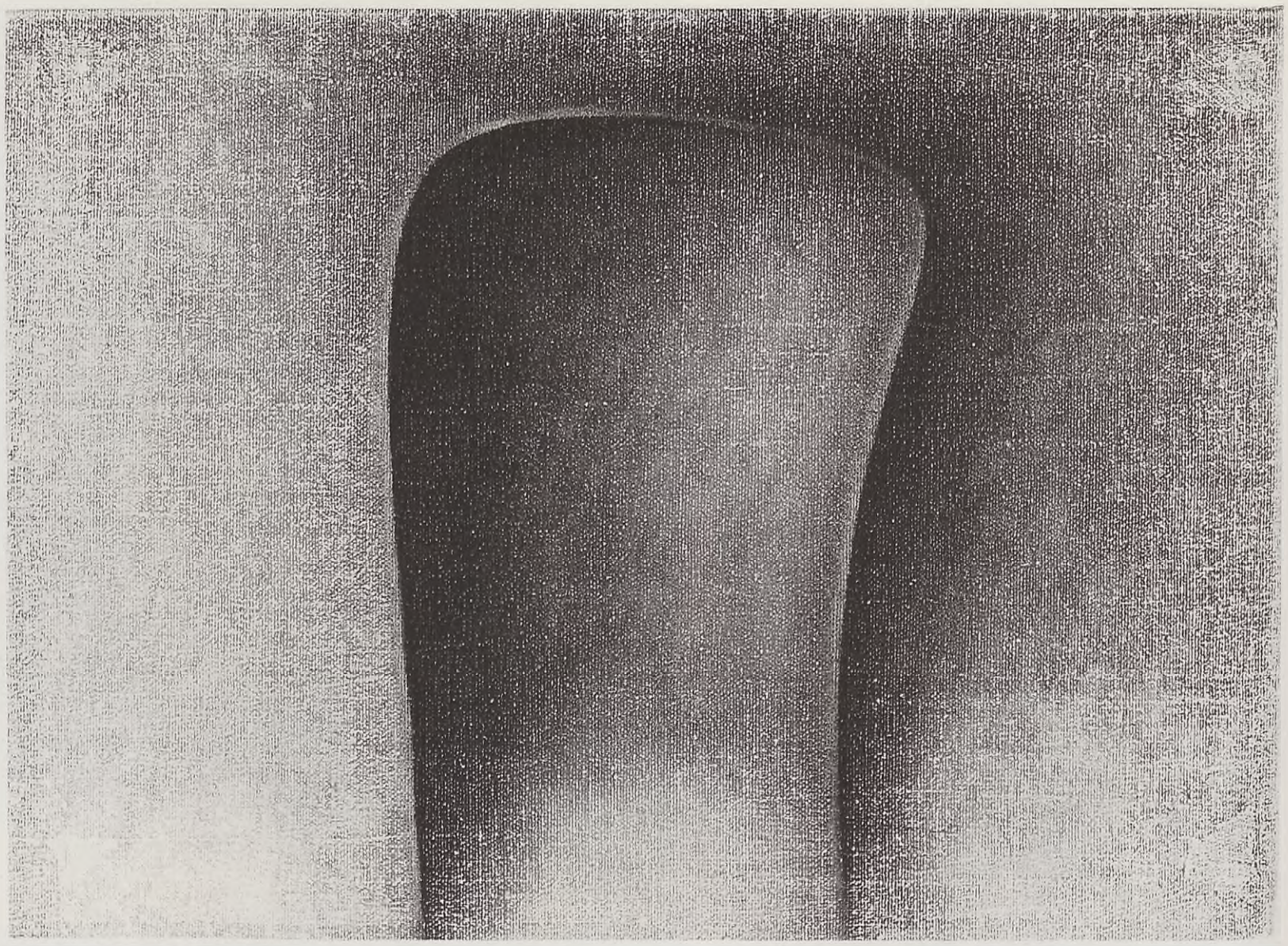
In formal terms, De Groen's recent painting has had a very traditional motivation. It is an investigation into the tension between a flat surface and three-dimensional image (or space). The imagery is largely figurative, although only a few of the images appear to be representations of things in the known world.

In general terms, the paintings set out to challenge the way we see the world, to challenge our visual presumptions. The



GEOFFREY DE GROEN UNTITLED (1984)
Oil on paper 57.2 x 75.6 cm
Possession of the artist

GEOFFREY DE GROEN UNTITLED
(1983)
Oil on canvas 30.5 x 41.3 cm
Possession of the artist



main device De Groen employs to this end is illusion.

The surface, for example, is absolutely sheer. The paint is worked to a mirror-like finish without any hint of impasto. What sometimes looks like surface gesture is really the texture of the paper coming through. The paint is very thin, not in the usual sense of a thin wash sitting on top, but because repeated applications of paint are worked thoroughly into the surface until the paint and the paper surface are flush.

The black paintings employ tone to create illusion. They are like dreamscapes, leading the eye deeper and deeper into the pictures through fantastic landscapes, past bizarre animals. In the colour paintings, illusion is created through colour relationships and 'underpainting' which set up suggestions of figure and ground. In both black and coloured paintings, De Groen's objective is to create an illusion of depth without any literal depth on the surface (as in, say, Rembrandt or Claude Monet's water-lily paintings where the lily-pads are literally lumps of paint on the surface).

If illusionism is a device, then *difficulty* is a tactic. These paintings are difficult, which ensures that we cannot take them for granted. They do not reveal themselves easily. And if a painting does not reveal itself easily, then we have to look that much harder, and the harder we look the better our chances of breaking with old perceptual habits and achieving a fresh vision of reality.

The imagery is difficult because it is ambiguous. A conflict is set up when we realize that De Groen's forms have no pictorial logic. On examination they turn out to be part of an abstract design rather than true figures on a ground. In this way, De Groen is able to remind the viewer that he is looking at a painting, not at verisimilitude. In fact, the quasi-figurative content of the paintings serves to amplify their formal properties. It is out of this conflict – between seeing the paintings as representations and seeing them as abstractions – that we derive our experience of them as works of art.

Out of the struggle to resolve this conflict comes the 'meaning' of the paintings. Their 'meaning' lies in the perceptual experience of them. This meaning cannot be understood by translating the images into verbal language. Rather it is conveyed through the language of perception.

In short, De Groen's current painting is a fascinating example of a painter continuing to work within the tradition of Western painting. While the paintings have a certain amount of figurative content, and while this content may be interesting in itself, what must be kept in mind is that this imagery is really only serving to amplify the aesthetic content inherent in the paintings' pictorial characteristics.

As an imaginative and educated painter, Geoffrey De Groen has been able, also, through the re-evaluation of his own work, to contribute to an ongoing revivification of the tradition of Western painting. One of these paintings tells us far more about that tradition than barrow-loads of *Pittura Colta**. So much for fashion: long live the tradition.

* The currently fashionable neo-academic art, or art on art, which takes past art as a starting point, imitating the style or copying the imagery.

Getting it right

a review of the research project on Bendigo Art Gallery's nineteenth-century French painting collection

by Doug Hall

WHEN THE Bendigo Art Gallery received a collection of mid-nineteenth century French landscape paintings in the 1940s from the estate of a local surgeon, no immediate effort was made to assess what had been inherited. The director of the National Gallery of Victoria at that time, Daryl Lindsay, was ecstatic and envious of Bendigo's fortune when he described the virtue of works by Camille Corot, Charles-François Daubigny, Eugène Boudin and Jules Dupré which had just entered the collection. Forty years later it is now known that these works in particular were either forgeries or have been falsely attributed.

Born in 1868 in Ararat, Dr James Andrew Neptune Scott was a Bendigo surgeon who developed his collection during the 1920s and 1930s. On his death in 1944 he bequeathed twelve works to the Gallery with the remainder to come on his wife's death. She gifted the remaining works to the Gallery in 1947, eight years before her death. For almost forty years the collection remained unresearched, yet the names of those who, at various stages, have passed judgement on individual works and the collection as a whole, reads like a 'Who's Who' of Australian art. So many of those comments made after a cursory inspection were embarrassingly inaccurate, both in their authoritative approval of the collection or in its dismissal.

Scott is really something of an enigma. Why would someone in provincial Victoria want to collect Barbizon School and Realist landscape painting at a time when it was so unpopular? Was he buying on the basis of wise speculation? Primary references to Scott and his collecting activities are scarce, but perhaps an indication of the influences that shaped his collecting habits can be understood when we look at his early years as a medical student in Glasgow.

Largely through the influence and activity from the mid-1880s of the Scottish dealer, Alexander Reid, many fine collections of nineteenth century French painting were developed. Two in particular are worth noting; the Richmond-Traill Collection in Edinburgh and the Burrell Collection in Glasgow, now shown in its own building forty years after the collection was bequeathed. Scott studied at Glasgow University and, given his interest in art, was probably exposed at that time to nineteenth century French painting.

The exact date of Scott's first purchase is not known, but it seems he had acquired in the 1920s the financial resources necessary to follow his interest fully. He came to Bendigo in 1916 after working in many provincial Victorian towns from the 1890s.

Doug Hall is Director of the Bendigo Art Gallery.

top
FRANCE THIRD-QUARTER 19TH CENTURY
Oil on canvas 32.5 x 46.5 cm
Bendigo Art Gallery
Formerly ascribed to Camille Corot, it shows the tree on the left which has been added to make it more Corotesque.

above
FRANCE
LATE 19TH CENTURY
Oil on canvas 33.2 x 41.5 cm
Bendigo Art Gallery
Formerly ascribed to Camille Corot but now identified as a forgery.

Scott made in excess of twenty trips abroad, closing his private hospital for up to six months at a time in order to travel. The financial security to enable him to do this was provided directly through his practice, 'for the discreet treatment of women with regularity problems'. Dr Scott's name was not a regular part of polite conversation in Bendigo even though his medical qualifications were quite extraordinary. His many qualifications were prestigious but the nature of the practice within his private hospital was quite dubious.

Trying to establish where Scott bought his pictures remains a problem, as no records from his estate exist. For someone who apparently had a serious interest in nineteenth century French painting, it would seem logical that he would be drawn to someone like David Croal Thomson who had the London dealership of Barbizon House. Yet a search of every Barbizon House catalogue reveals nothing was bought from Thomson even though his annual reviews state he had clients from Australia. A former nurse and traveller with Scott remembers him buying only in France.

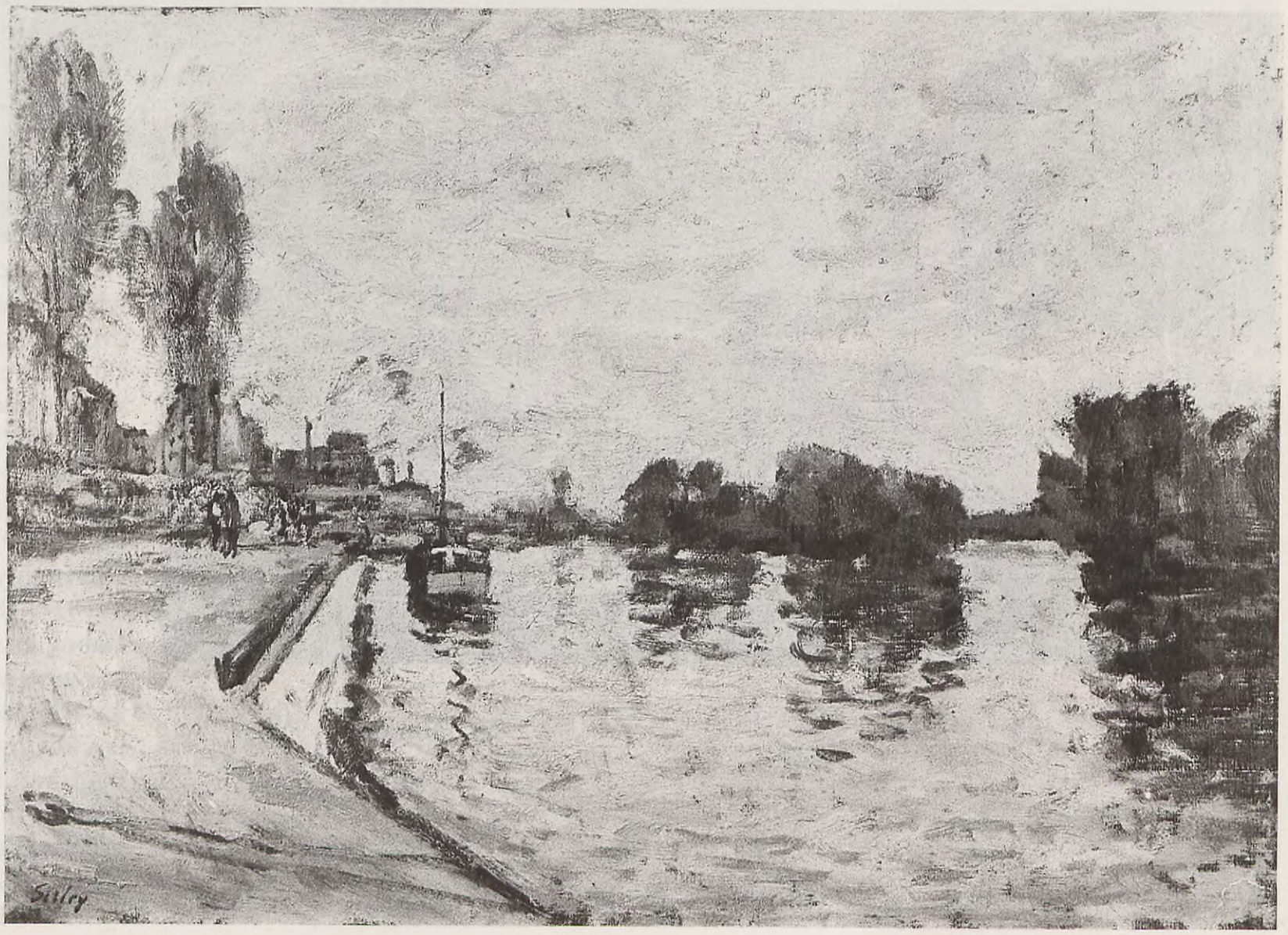
So what is it that the Gallery has? Certainly the thirty-eight works do not comprise all of the lengthy period of collecting. Paintings did leave Scott's collection both as gifts to friends and by sale, and it is certain that a Monet went to America. With the exception of a few works, all Scott's pictures given to the Gallery have formed part of a permanent display.

Given the diversity of responses to the collection, the Gallery decided to search for someone who could confidently assess the majority of the works in terms of their authenticity, importance, titles and dates. Few works were dated, some were unsigned and some of the titles suggested that they were bestowed by people other than the artists.

In 1982, the Gallery began negotiations to bring Hélène Toussaint of the Louvre to Bendigo, and in February 1984 she arrived to begin work on the collection. Knowing the collection would not live up to the most optimistic expectations it was not a surprise to those closely associated with it to realize that the Gallery was shortly to have two fewer Corots, one a forgery that incorpo-

left
EUGENE ISABEY VIEW OF THE BEACH AT HONFLEUR (1827)
Oil on canvas 81.4 x 100.5 cm
Bendigo Art Gallery

below
ALFRED SISLEY THE SEINE AT SURESNES (*c.* 1874)
Oil on canvas 47.8 x 65.5 cm
Bendigo Art Gallery



top
CHARLES JACQUE THE FLOCK OF SHEEP (*c.* 1847)
Oil on canvas 37.7 x 56.4 cm
Bendio Art Gallery

above
CHARLES FRANCOIS DAUBIGNY BARLEY FIELD
(*c.* 1876)
Oil on canvas 38.6 x 56.1 cm
Bendigo Art Gallery

rated stylistic and thematic components drawn from Corot's vast *oeuvre* to produce a work intended to deceive. The other painting, although signed later than when the work was executed, can be described as having been falsely attributed. A tree has been added to the left of the picture to make it more Corotesque, but the original work is a fine example of *plein air* painting from the northern provinces of France during the third quarter of the nineteenth century. This quality will become more apparent when the additional tree has been removed after the work has been through the hands of our conservator.

With the aid of ultraviolet and X-ray techniques, the examination of the works attributed to Boudin, Johan Jongkind, Dupré, Daubigny, Théodore Rousseau and Alfred Sisley could not be maintained. The Dupré, Rousseau and Sisley were straight forgeries. However, Toussaint's preliminary judgements made on the works were done without any scientific support, but with technical and scientific assistance the 'negative' proof was provided which established the correctness of the initial assessment. Fortunately, the collection represents some of the painters whose work had been falsely attributed with more than one example. The authenticity of these additional works was not only confirmed but, in terms of their art-historical interest, valuable new light was thrown on them.

Within the context of Bendigo's collection and, indeed, regional collections as a whole, there were some remarkable surprises. Works by Eugène Isabey, Puvis de Chavannes and one of the Sisleys had always been regarded as genuine. Hélène Toussaint's examination of the pictures and the follow-up research now reveals that the Isabey, *View of the beach at Honfleur*, 1827, painted when the artist was twenty-four, was highly regarded in the Salon exhibition of 1827. There are only a few works by Isabey in Australian public collections, and in recent years none of these appears to have been publicly shown, even though he is a key figure in *plein air* pre-Impressionist painting. Bendigo's work shows a strong English influence, particularly that of Richard Bonington, and reveals the roots of Isabey's early commitment to naturalism.

The Sisley, formerly titled *Canal scene,*

EUGENE FROMENTIN BATHING THE HORSES, ALGIERS (*c.* 1850)
Oil on canvas 30.2 x 42.7 cm
Bendigo Art Gallery

MAXIMILIAN LUCE AUTUMN LANDSCAPE (*c.* 1910)
Oil on canvas 41.4 x 54.5 cm
Bendigo Art Gallery

had nothing more than a descriptive title. In fact, the work did not depict a canal but the river Seine at Suresnes and relates closely to three works in François Daulte's 1959 catalogue raisonné. It can be dated confidently at 1874, the year that the Impressionists and others formed themselves into a society to exhibit as a protest against their treatment by the Salon Jury.

Although a study, the small painting by Puvis de Chavannes does reveal something of his interest in a still, decorative Classicism, a quality which dominates his large public works. This picture serves as a study for the Bayonne Museum's *Doux pays (The pleasant land)* and the Yale University's large and almost identical work with the same title.

The collection does create its own context, regardless of the fact that it could have been a fuller and richer account of mid-nineteenth century French painting had the Corots, Jongkind and Boudin survived the test. There are links in the collection, and there is a continuity despite the failures, as so many works can be identified as belonging to a particular aspect of the painters' careers. Take, for example, Charles Jacque's *The flock of sheep.* Here the influence is largely drawn from seventeenth century Dutch animal-landscape painting and immediately precedes Jacque's meeting with Millet in 1849 at Barbizon.

Maximilian Luce is best known for his pointillist work of the 1890s and the Scott collection represents him with two later pictures. *Autumn landscape c.* 1910 retains something of the divided colour and dry texture of the earlier work but is broader, and reveals the artist's decreased interest in the technical finesse of the work from the 1890s.

A small but interesting nucleus of Orientalist works also forms part of the Scott collection. The most important of these is Eugène Fromentin's *Bathing the horses, Algiers, c.* 1850. It depicts what the artist described as 'the accord of the two most intelligent and fully developed creatures that God has made'. From his first visit to the Orient in 1846 Fromentin returned regularly and exhibited these works in the Salon, gaining a reputation as one of the most important painters of Near East subject matter.

The assessment of the collection is by no means complete. Clearly, a vast amount of new information has been assembled which now enables the collection to be displayed in a more instructive manner. However, some doubts remain, as a work attributed to Alexandre Decamps and one of those attributed to Daubigny cannot be so attributed to these painters with any degree of confidence.

The project of having this area of the Gallery's collection assessed serves to highlight a problem facing not only this Gallery but also all those regional galleries with large collections, the problem of holding so much material on which very little research has been done. With very limited numbers of professional staff and thin resources, the large and varied collections are simply not receiving the scholarly attention they deserve.

Joseph Beuys at the Australian National Gallery

by Mildred Kirk

AN INSTALLATION by the West German artist Joseph Beuys, *Stripes from the house of the Shaman*, is arguably the most important contemporary piece in the Sculpture Gallery at the Australian National Gallery. One would expect the work of a celebrated artist such as Joseph Beuys to be prominently displayed but, in fact, it is hidden behind a dummy wall and can only be seen from a small fenced-off area. The reason for this becomes partly, but not entirely, clear when the aims of its creator are considered.

Since being rescued by nomadic Tartars on the Russian Front during World War II, Beuys has played the healing shaman to a sick society. He does not oppose scientific rationalism, which is the basis of the modern industrial State, but complains that rational thought excludes all other modes of understanding. Insisting that art and life are one and that every individual's life is a work of art, he is attempting to restore the lost unity between reason and intuition which, in his view, is necessary for a healthy society. In his own words, 'Where everyone speaks so rationally, it is necessary for a kind of enchanter to appear'.[1] He recognizes that our logical bias makes his aims, the materials he uses and the meanings that may be derived from them difficult to understand. His work raises questions and sometimes hostility. In either case, explanation and public reaction are part of his strategy.[2] Much of his work consists of 'actions' which he performs for a limited time. The materials used in them, and left over at the end, do not in themselves constitute 'art objects'. *Stripes from the house of the Shaman* is an exception in that it is a permanent structure capable of installation in a gallery. However, to buy a work by Beuys is to buy into the basic difficulty that along with the work itself goes the obligation to explain it.

What do visitors to the Australian National Gallery, most of whom know nothing about Joseph Beuys and his work, see? From near their feet seven strips of felt lead across the floor towards a roughly made wooden arch. Three strips curve up from the floor and are attached to the arch's cross-piece by branched twigs. The other four continue on and away to the far wall where they too curve upwards and are similarly attached to a cross-bar on the wall. At the ends of the felt strips nearest the viewers, small patches of red, yellow and brown powder have been sprinkled on the floor. Two coats hang on the right-hand wall. One is grey with papers protruding from a pocket and a small length of tube hanging on a string below it. The other coat is a shabby, white, stitched affair with something white and furry all but hidden in its folds. On the floor between the coats and

Mildred Kirk began writing on art after the publication of her book, *The Everlasting Cat*, which traces the symbolism of the cat in European thought.

JOSEPH BEUYS STRIPES FROM THE HOUSE OF THE SHAMAN 1964-72 (1980) (DETAIL)
Felt, wood, coats, animal skin, rubber tube, pamphlets, copper, quartz, ground minerals
Exhibited August-September 1980 at Anthony d'Offay Gallery, London

the felt strips is a long tube of felt encasing a copper pipe.

The work is labelled *Stripes from the house of the Shaman: 1964-1972*, 1980. A shaman is the priest-doctor of the nomadic tribes of northern Asia who live in tents made of felt. So the strips of felt are evidently 'stripes' from his house or tent. Felt also deadens sound and is a good insulating material. A project is an ongoing activity leading to some goal and the dates suggest that Beuys considered this project for some years before actually creating it in 1980. Viewers therefore may conclude that 'a felt environment' will be warm, quiet, spiritually and physically healing, and slow to mature. As is customary the label also lists the materials used in the installation and these include pamphlets, quartz, ground minerals and animal skin. But viewers are left to wonder what the pamphlets are about, what ground minerals constitute the coloured powders, where the quartz is and if the animal skin refers to that glimpse of fur.

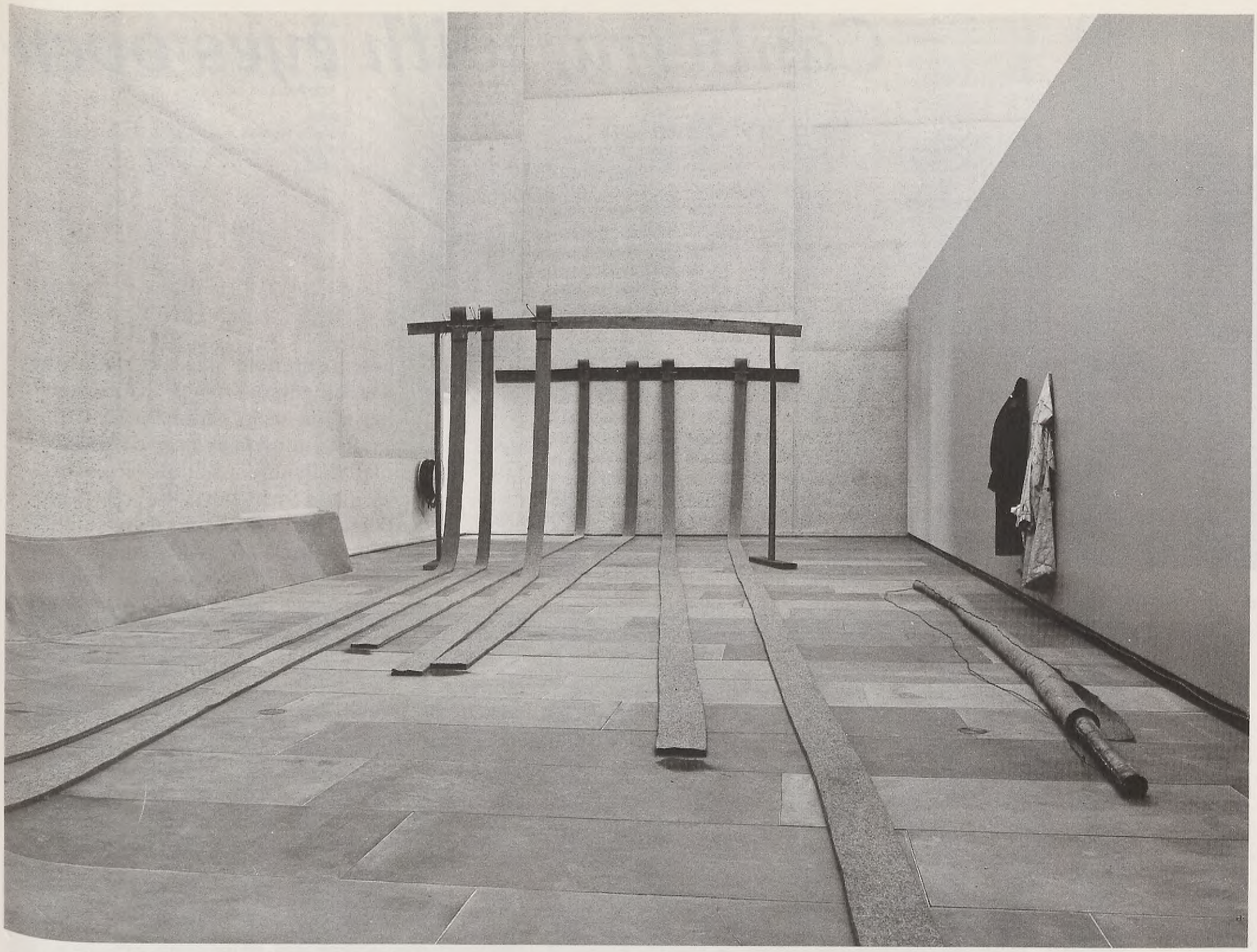
Beuys first installed *Stripes from the house of the Shaman* in 1980 at the Anthony d'Offay Galleries in London and was on hand during its exhibition to discuss the work. It occupied two rooms connected by an archway and, as the photographs show, the Canberra installation is a mirror image of the original, and there are other substantial differences.

In London the first three strips of felt were attached directly to the wall above the connecting archway and the other four were attached to the back wall. There was no wooden arch or cross-piece. The two coats hung on the left-hand wall where the pamphlets were clearly visible. Also obvious hanging from the white coat was a pouch made from the dressed fur of a hare and containing white crystals.

Beuys also personally supervized the installation at the Australian National Gallery and therefore must have been satisfied with its positioning. Its obscure siting in an artificially enclosed area reproduces its original setting in a private gallery and the fact that it is not immediately visible on entering the Sculpture Gallery probably suits Beuys's purpose. The Australian National Gallery was prepared to install a set to reproduce exactly the two rooms of the original installation but Beuys preferred to introduce a completely new element, the arch made of wood from a local timber yard, to solve the problem of the absence of a connecting archway between two gallery spaces. This innovation is the most striking difference between the London and Canberra installations and Beuys was extremely pleased with it, probably because it suggests more closely the relation between the inner and outer rooms of a typical shaman dwelling.

Since the two versions differ, logic might lead one to assume that they convey different meanings. But for Beuys that conclusion would be too literal. He has said that the nature of his sculpture is not fixed and finished. Its purpose is to provoke thoughts about what sculpture can be and how the concept of sculpting can be extended to the invisible materials of thought used by everyone.[3] Thus the end-product of a work by Beuys is not the object itself but the effect it produces on the viewer. From his point of view, differences in the way the effect is achieved do not matter. He counters our habitual 'logical' way of treating objects as unequivocally themselves by a more primal mode of cognition so that the installation reverberates on the unconscious reactivating a variety of memories and associations.

Carl Jung pointed out that alchemy was a subject that easily switched from the objective world of matter to the more nebulous processes of the mind and thus served as a bridge uniting them.[4] In this context it becomes important to know that the coloured powders and the quartz crystals are substances once used in alchemy and still important in homeopathic medicine. But it is a moot point how much of an artist's background needs to be known to appreciate his work, and how much detailed information, such as, for example, the identity of the coloured powders, needs to be given. As Beuys aims to make us recall dim, perhaps archetypal memories, he may present a variety of symbols and rely on only some having the desired effect. However, granting this approach, one would assume that the more meanings the public 'gets' the better. For instance, it can surely only be helpful to know that the small piece of tube hanging from the grey coat is from the inner tube of a bicycle tyre which Beuys himself described as a symbol of modern



JOSEPH BEUYS STRIPES FROM THE HOUSE OF THE SHAMAN 1964-72 (1980)
Felt, wood, coats, animal skin, rubber tube, pamphlets, copper, quartz, ground minerals
Installation: 243.8 x 1803.4 x 610.8 cm
Australian National Gallery, Canberra

medicine – it appears empty but is full of life-giving air.[5]

All the elements in *Stripes from the house of the Shaman* have significance and can be assigned a meaning. However, Beuys wants to avoid this one-to-one correspondence so dear to the logical mind and it is possible that part of the message is the mystery and that he wants to confront his audience with the inexplicable which, in his view, is ignored by a super-rational society.

But even to contemplate mystery it is necessary to be able to see it and here is another difference between the Canberra and London installations. The reversed arrangement is unimportant provided the contents of the two coats can be seen. Unfortunately, in Canberra at the time of writing (August 1984), they cannot. The hare, in particular, is an important element in much of Beuys's work and is still regarded superstitiously by many people. For Beuys it is a many-layered symbol of animal vitality, regeneration and a repository of magical knowledge. But because viewers cannot walk freely across the front of the installation, they cannot see that a pouch made from the body of a hare and containing quartz crystals hangs from a white coat such as a shaman might wear to perform his healing magic, and are therefore denied one of the work's most profound vibrations.

Stripes from the house of the Shaman has mystified the viewing public since the Australian National Gallery opened in 1982. By the time this article appears an explanatory leaflet will be available as a partial substitute for Beuys's personal presence. But one cannot help wondering whether the restricted viewing area was in place when Beuys supervized the installation and, if it were not, whether he would approve of it.

[1] Nigel Gosling, 'More from the Wizard', *Observer*, 17August 1980.

[2] Götz Adriani, Winfried Konnertz and Karin Thomas, *Joseph Beuys: Life and Works*, Barrow's Educational Series, Woodbury, N.Y., 1979.

[3] Caroline Tisdale, *Joseph Beuys*, Solomon R. Guggenheim Foundation, N.Y., 1980.

[4] Owen Griffith, 'Silver Stripes on the Horizon', *Art Monthly*, 40, 1980.

[5] Joseph Beuys in discussion at the Anthony d'Offay Galleries, London.

The bridge over the Murrumbidgee at Tharwa during the 1982 drought.
Photograph by Pieter Arriens

Canberra, with eyes open

by David Dolan

WHERE DO YOU go in Canberra after the Australian National Gallery? The obvious answer is: across the footbridge to the High Court where the works of a number of leading contemporary artists, including Bea Maddock and Jan Senbergs, can be seen along with Tom Roberts's set-piece of the opening of the first Federal Parliament in 1901.

The real question is: where do you go next if you want to see more? A surprising number of Canberra residents will tell you that there is not really much to see. That may have been true a couple of decades ago, but it is not true today.

Within walking distance of the High Court are the National Library and the 'temporary' Parliament House, and both have large art collections.

Access to the pictorial resources of the National Library can be arranged easily when specific material is required, but in the basement galleries there are always exhibitions of historical and sometimes contemporary art, in a variety of media, and with a distinct documentary aspect. On the way in you see a Tom Bass sculpture over the entrance – just to make Sydneysiders feel at home – and on the way out you see the Leonard French windows.

The Parliament House main foyer, King's Hall, is a gallery of portraits in paint and bronze. Australia lacks a national portrait gallery; but the political sitters whose images have been commissioned and collected by the Historic Memorials Committee (Chairman, the Prime Minister) go back to the fathers of Federation. The effect of King's Hall is to evoke the Archibald Prize in its days of glory, but among the moderns are Clifton Pugh and Brian Westwood.

These institutions are all located within the 'Parliamentary Triangle' which is one of the key elements in Walter Burley Griffin's design for Canberra as a city of 25,000 people. Melbournians know Newman College, and Sydney has the suburb of Castlecrag and the various incinerators to attest to Griffin's originality, but it was his plan for Canberra which was his *magnum opus* and which brought him to Australia in 1913.

Griffin's plans, as well as other entries in the competition to find a concept for the National Capital, are held by the Australian Archives. Until their proposed national headquarters, with display facilities, is erected in the Parliamentary Triangle, this fascinating material will unfortunately remain difficult of access to the visitor to Canberra.

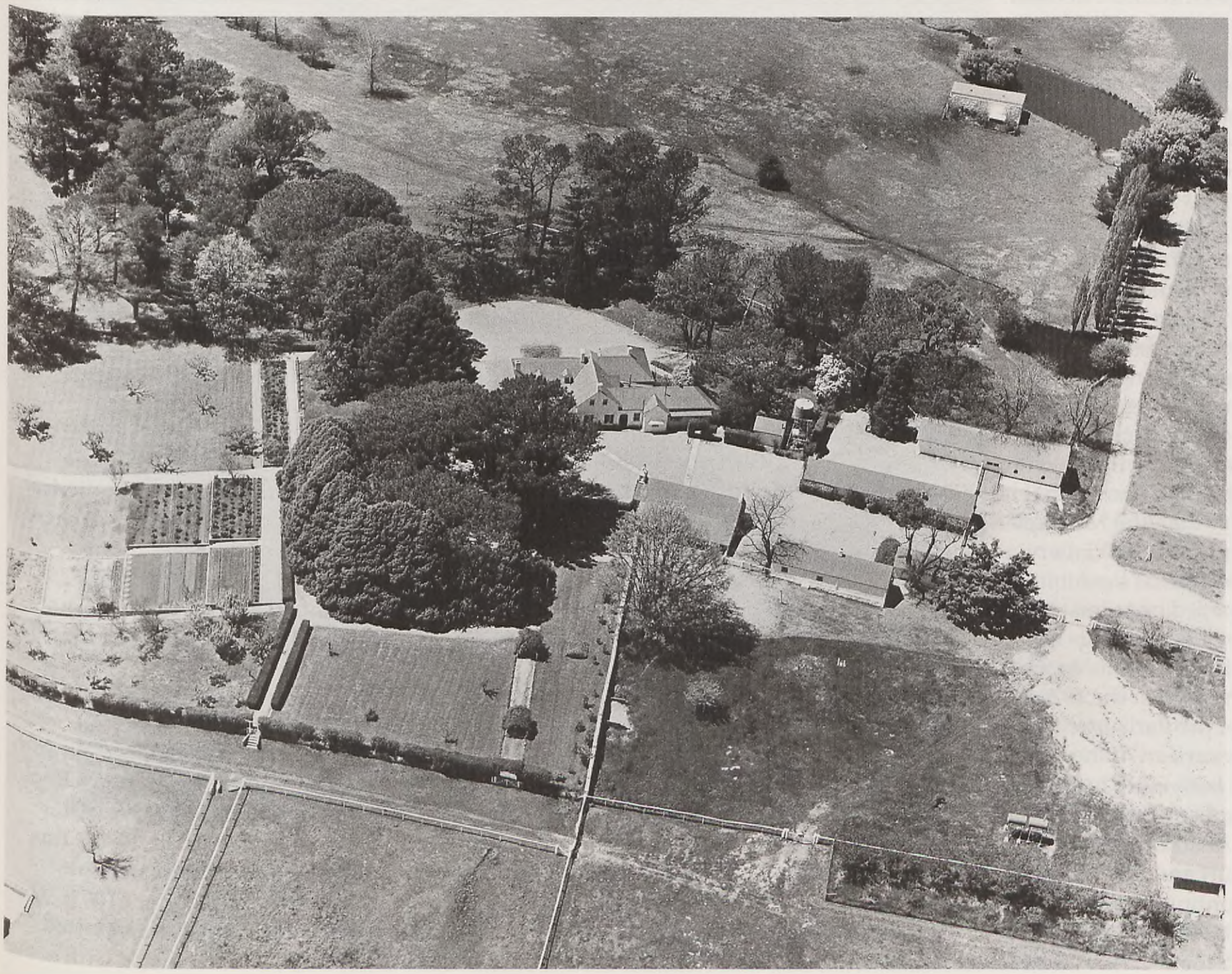
From the top of the Telecom Tower on Black Mountain, above the Botanic Gardens, it is easy to comprehend the planning philosophy of the post-Griffin years. Since 1957 the predominant planning and construction authority has been the National Capital Development Commission.

For many years the N.C.D.C. has taken the view that works of art in public places are an important element in the city's development. A modest programme had begun back in the days of the Commonwealth Art Advisory Board, under the influence of Sir Daryl Lindsay and Sir John Overall. Many of the earlier pieces were placed in somewhat obscure spots which were considered in need of beautification or a focus of interest. When Richard Clough, now Professor of Landscape Architecture at the University of New South Wales, was working at N.C.D.C. the programme was expanded and by 1980 there

David Dolan is Curator of Lanyon Homestead, Canberra.

right
The Civic buildings by Sir John Sulman were opened by Prime Minister Bruce in 1927. They survive unchanged in the commercial centre of Canberra.

below
The historic Lanyon Homestead complex from the air. The buildings shown go back to *c.* 1850.



were over a hundred works in open spaces, buildings, and even underground.

The illustrated catalogue, *Works of Art in Canberra*, published by N.C.D.C. and the Visual Arts Board in 1980, is a steal at $5; and work on a supplement to bring it up to date is under way. Not all of the works are accessible at all times, as some are in foyers of buildings and school courtyards. Among these are tapestries designed by John Olsen, a mosaic ceiling by Frank Hinder, and a huge copper sculpture by Gerald and Margo Lewers.

The majority are sited outdoors, and include sculptures by Lyndon Dadswell, Owen Broughton, Bert Flugelman, and Norma Redpath. Henry Moore and Barbara Hepworth represent the United Kingdom, and Norman Carlberg the United States of America. Inge King's *Black sun* and Bob Parr's *Red flowers* found their way to Canberra from the 1975 Mildura Triennial. (Canberra's *Black sun* is an N.C.D.C.-commissioned replica.)

It would be hard to find another city of Canberra's size anywhere in the world where so many of the nation's contemporary sculptors are represented in public spaces.

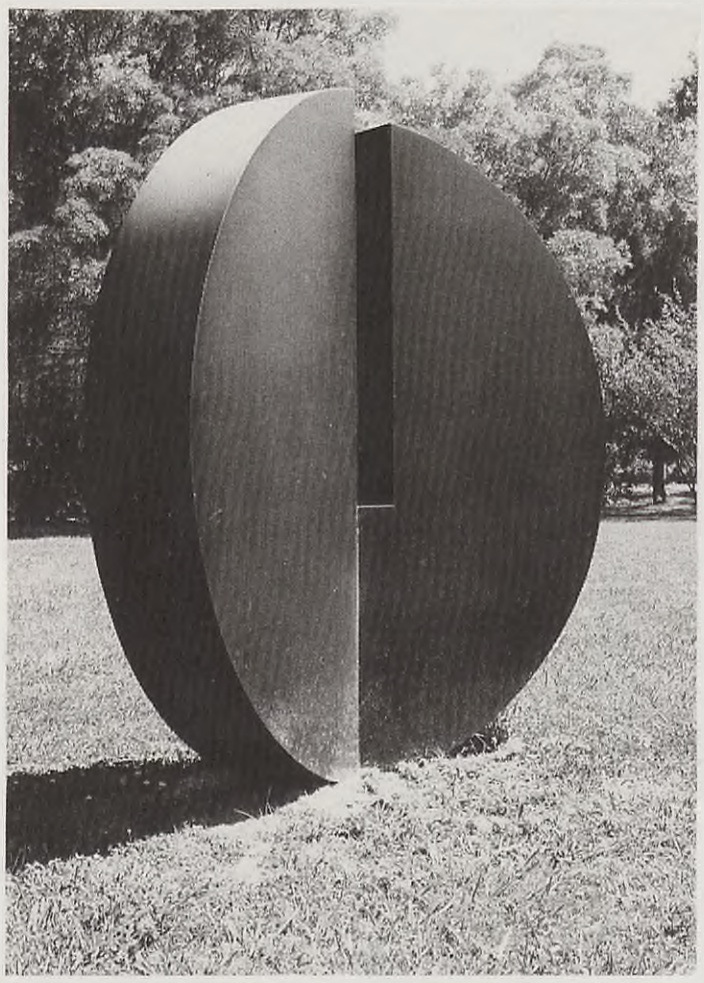
The Australian National University has a large collection of works of art on its campus, and a free 'Visitors' Guide' pamphlet can be obtained to aid in locating sculptures by Gerald Lewers, Lenton Parr, and Aborigines of Bathurst Island, among others.

A few years ago it might have been necessary to point out that the Australian War Memorial is a major art gallery in its own right, but it is now generally known that it has much more to offer than the M. Napier Waller murals. The new Gallipoli Gallery, a foretaste of the War Memorial's exhibition style for the future, opened in August 1984.

Canberra's major public buildings echo many developments in twentieth-century architecture. One can contrast the 1920s Art-Deco classicism of the Parliament House with the 1950s version of the National Library, and both with the organic classicism of Harry Seidler's Barton Offices. The brutalism of the Australian National Gallery, the High Court and the School of Music has been and continues to be the subject of debate. These buildings, and the admirably converted School of Art, are well documented; but there are many fine buildings of smaller scale, and the Australian Capital Territory Chapter of the Royal Australian Institute of Architects has published a pocket-size guidebook which sells for $2.50.

The 1920s were Canberra's first decade of growth and, because of the strict control of the land leasing system, large areas of inner suburbs such as Reid have survived intact as examples of the civic planning of that era. Arguably the most impressive of the early structures are the 'Renaissance' blocks where Northbourne Avenue meets London Circuit in the city centre. Comparable, but in a less classical Mediterranean mode, is the Prime Minister's Lodge in Deakin, near the site of the new Parliament House.

Canberra was located on the small Monaro River, but as it has grown many suburbs have crept close to the magnificent Murrumbidgee. The N.C.D.C. is developing plans for conservation of the Murrumbidgee while maximizing public access.



INGE KING BLACK SUN II (1975)
Painted steel 239 x 208 x 72 cm
Commissioned by Australian National University, Canberra

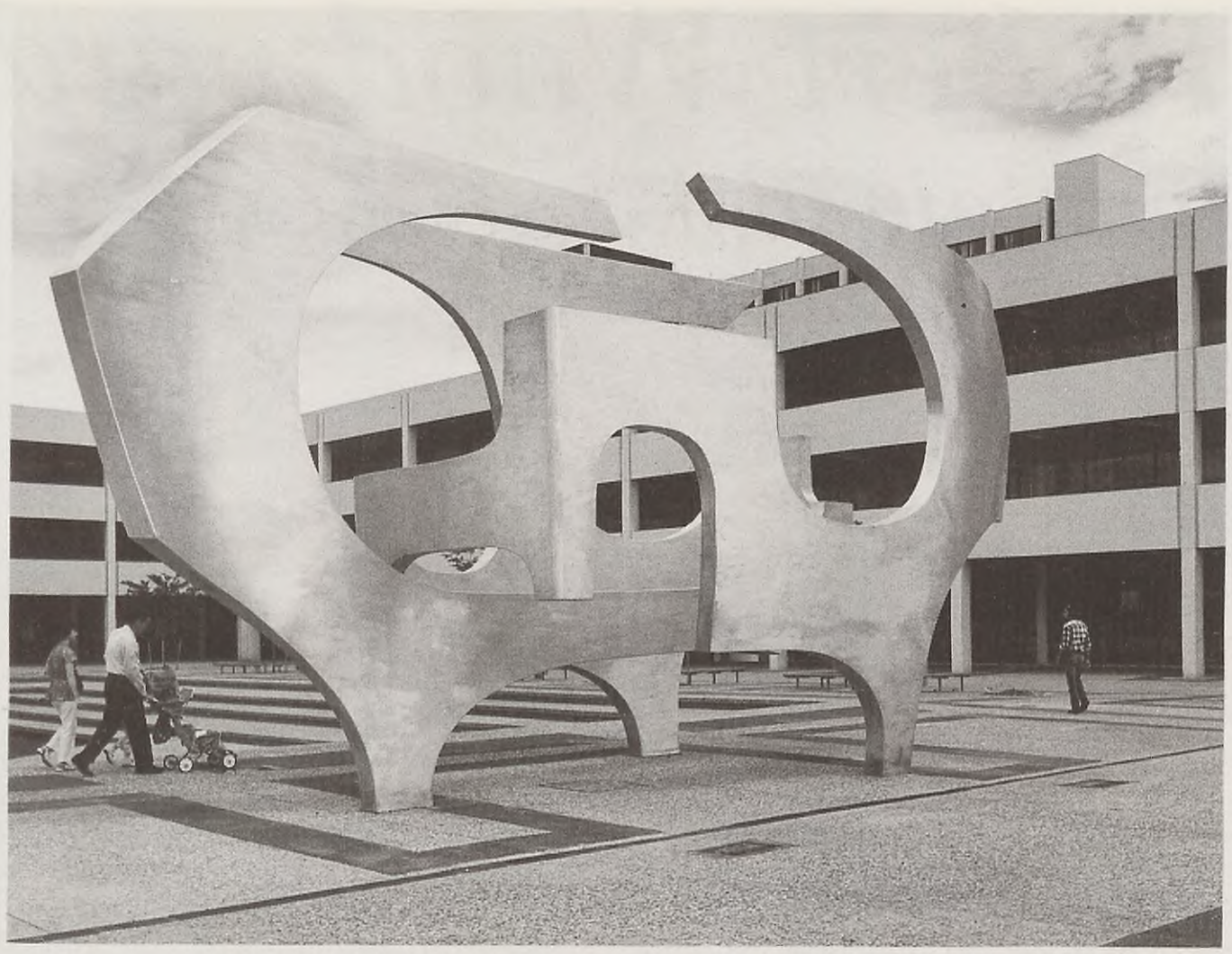
Near the town of Tharwa, where the Murrumbidgee is spanned by a Warren Truss bridge (a late nineteenth-century Australian design concept) is Lanyon and the Nolan Gallery.[1] The Lanyon Homestead, currently undergoing restoration, was built in 1859 and extended in 1905. The homestead, outbuildings and garden are undergoing conservation to document the pastoral lifestyle of the region prior to the establishment of the National Capital. This project is being undertaken by the Department of Territories and Local Government with the co-operation of the National Trust (A.C.T.).

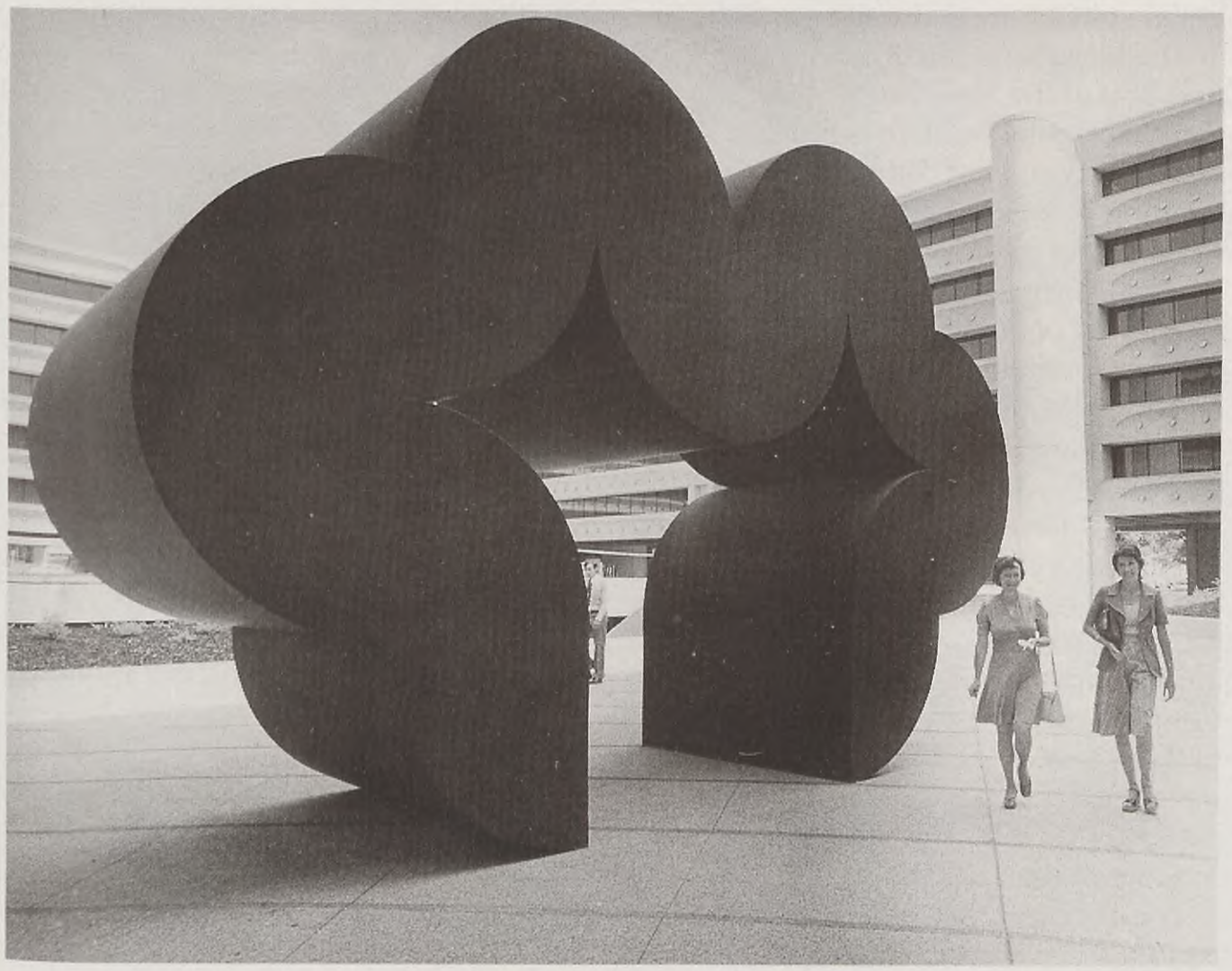
A major part of Lanyon's cultural significance derives from the fact that its landscape setting is relatively undisturbed. The parliamentary committee of 1908 which chose the location of Canberra was attracted by the beauty of the landscape, and so too have been generations of artists. To name a few from the early twentieth century: G.W. Lambert, Elioth Gruner, and Ethel Carrick Fox.

Without a regional art gallery, as opposed to the National institution, there is as yet no programme to collect and display their depictions of the region. But if you are travelling by road from Sydney, and get hungry, you can admire a small collection of originals including W. Lister Lister's *Canberra 1913* in – believe it or not – McDonald's hamburger restaurant in Goulburn.

None of the churches of the Canberra region come anywhere near equalling Blacket's magnificent Anglican Cathedral of St Saviour (1884) in Goulburn, but several are nonetheless worth a visit. In the suburbs of Forrest and Narrabundah, Christians of the Eastern Communions have erected distinctive decorated houses of worship in recent years.

An extraordinary project in 1958 gave Canberra its best-known church, All Saints', Ainslie. It is the former railway funeral Receiving House from Sydney's Rookwood Cemetery, Haslam's Creek. After railway funerals ceased in the 1930s, this 1868 building by James Barnet fell into disrepair. It was purchased for £100 by the Ainslie Parish, dismantled, transported to Canberra by road, and re-erected with some





top
MARGEL HINDER SCULPTURED FORM (1970)
Aluminium 549 x 1097 x 366 cm
Woden Town Square, A.C.T.
Commissioned by National Capital Development Commission, Canberra

above
NORMAN CARLBERG BLACK WIDOW (1975)
Painted steel 480 x 730 x 240 cm
Edmund Barton Offices
Purchased by National Capital Development Commission, Canberra

alterations as it now had to accommodate people instead of trains. It is a fascinating example of Gothic-Revival use of symbolism in the mid-nineteenth century – with carved decorations ordered into groups, some of twelve, and totalling 365, to allude to the passing of time: Memento Mori.

Less well known, but interesting as curiosities, are the various churches in the Canberra-Queanbeyan region designed by the Anglo-Portuguese engineer-priest, Alberto Dias Soares (1830-1909), who has been suggested as the possible architect of Lanyon Homestead by at least one local historian.[2] The most impressive is Soares's own parish church, Christ Church, Queanbeyan, 1860. The distinctive feature of most of his designs is the use of round-headed windows in otherwise run-of-the-mill Neo-Gothic structures. The rectory next to Christ Church, and the nave of St John's in the Canberra suburb of Reid, as well as the two-storey additions to Duntroon (now the Royal Military College) are other accessible examples of his work. A checklist of Soares's buildings is one of many useful items available for a small charge from the offices of the Canberra and District Historical Society in the Griffin Centre in the city.

Government House and the Prime Minister's Lodge both hold frequent open days, sometimes in aid of particular causes. If your visit to Canberra coincides with one of these (check the local Press) take the opportunity to see part of the collection of The Australiana Fund.

In recent months there have been signs that the National Gallery is, if not exactly moving towards a greater accommodation of the local community, changing its attitude to visiting exhibitions. The success of the Courtauld 'Great Impressionists Exhibition', which attracted 200,000 visitors, has obviously been a factor in this. There are a number of good commercial and non-commercial venues which present a changing programme, and reports on these appear in *ART and Australia* under the heading 'Canberra scene' from time to time.

[1] *ART and Australia*, Vol. 21, No. 3, pp. 322-324.
[2] Bruce Moore, *The Lanyon Saga*, Canberra, 1982.

ROBERT WOODWARD FORECOURT CASCADES (1980) (DETAIL)

Robert Woodward

fountain maker by Anna Cohn

WITH THE building work still in progress, the new New South Wales Parliament House has received so far very little media exposure. Yet in spite of the scaffolding and the litter on the Macquarie Street side, the splendid new seat of the New South Wales government facing the Domain is finished and fully in action. First contact with the new building proves to be a delight to the eye: rising from a pool like a giant plant, its thin, long, stainless steel rods quivering under the weight of the water droplets, stands an exciting fountain sculpture, one of the recent works by Robert Woodward.

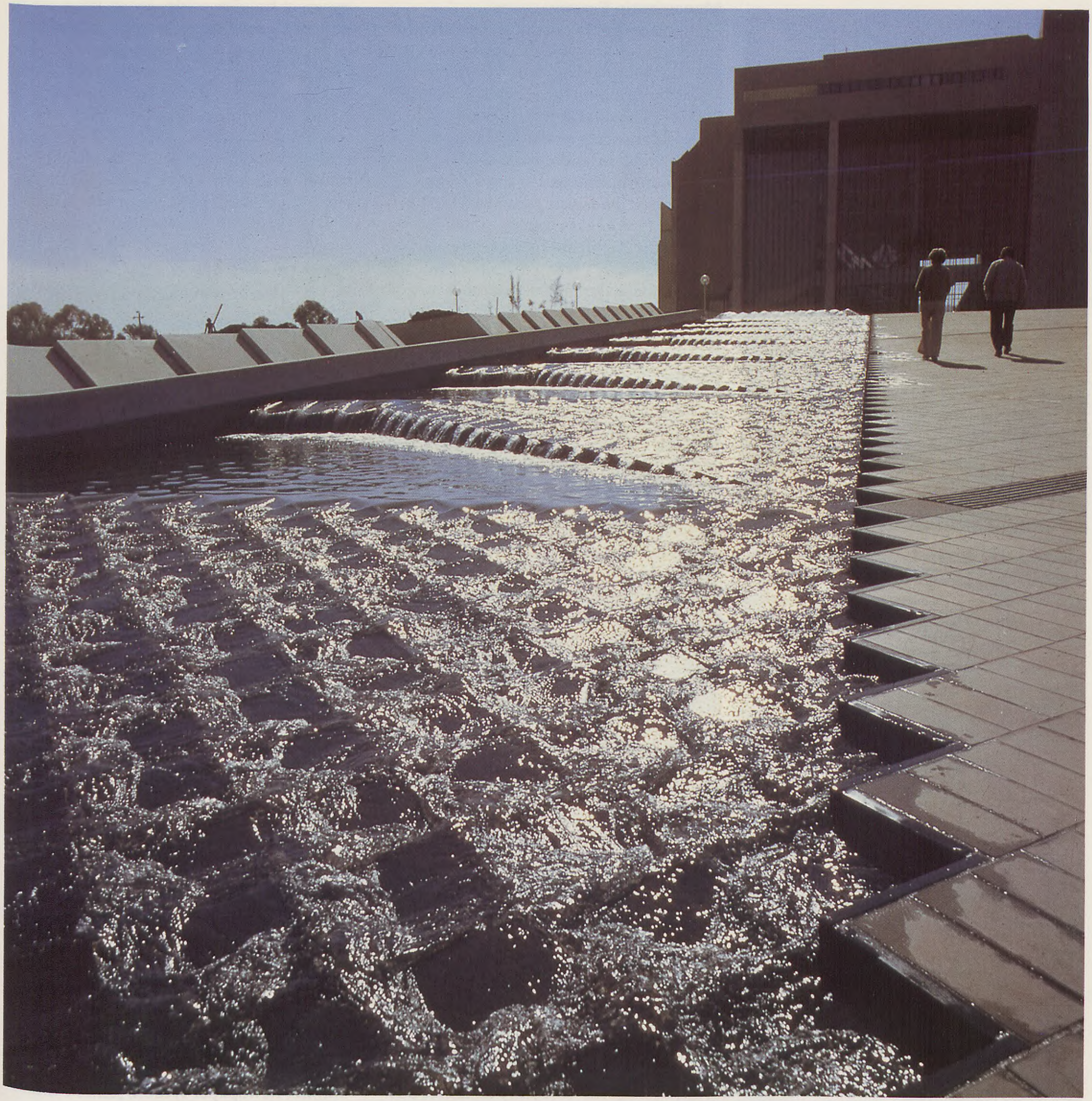
Woodward is probably known abroad quite as well as in Australia, where now few major architectural projects are built without incorporating his work. His next four years will be occupied by the fountain for Canberra's new Parliament House, while another one, for the Queensland Cultural Centre, is nearing design completion. Both of these works will be in granite and both developed as integral parts of the architect's creations, as colourful fragments in the mosaics of their buildings.

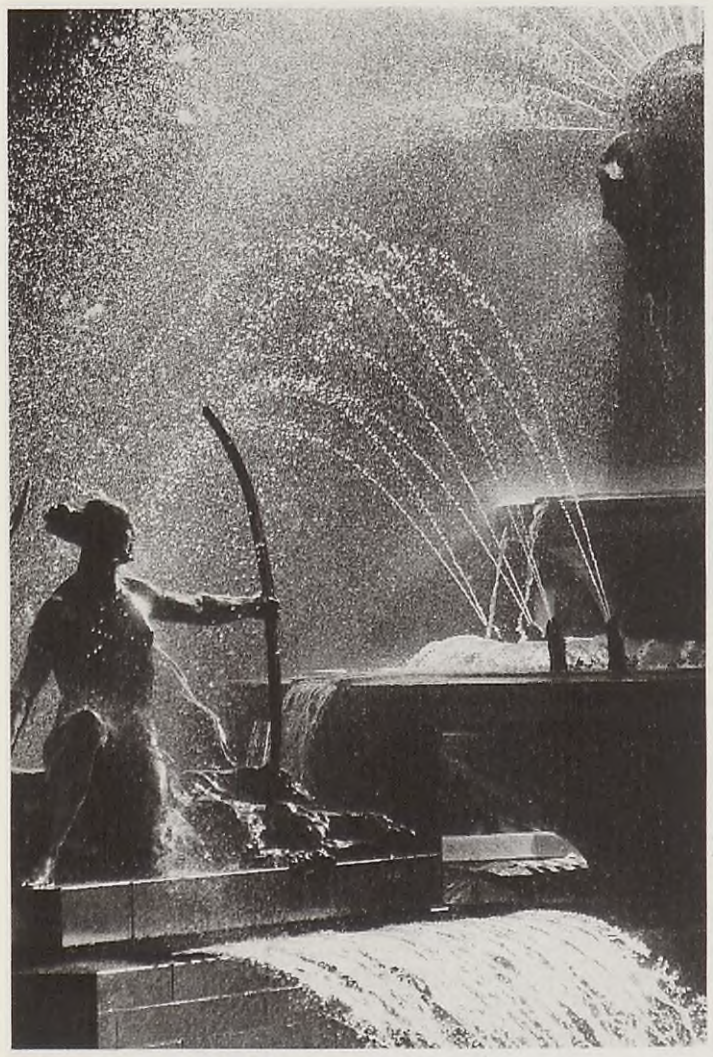
The uniqueness of Woodward's design is making the water itself a sculptural element rather than creating a sculpture incorporating water. His totally different approach became evident from the moment when, on winning the competition in 1959, he presented Sydney with a new and durable landmark: the El Alamein fountain at Kings Cross, installed in 1961. Woodward constructed his fountain from a series of bronze pipes spreading from a central core, ending with carefully designed nozzles which project water in the shape of a huge dandelion before it flows into a pool to be recirculated.

If the design of the El Alamein fountain required the application of hydraulic technology transcending the experience of a sculptor, combined with the freedom of expression surpassing that of the local artists in the 1950s, Woodward was well qualified on both counts. An early education in metallurgy in Sydney's technical colleges, where he proved himself worthy of scholarships and prizes, was an invaluable asset. He spent five years with army engineers during World War II and after graduating in 1952 with honours in architecture from Sydney University (and representing Australia in athletics at the 1950 British Empire Games in New Zealand) he proceeded to Europe and thence to Finland where he spent two years working with Alvar Aalto, an internationally famous architect renowned for his artistic independence, one of the pioneers of the Modern

opposite
ROBERT WOODWARD FORECOURT CASCADES, HIGH COURT OF AUSTRALIA (1980)
Aurosine and bronze jets
312 x 700 x 8060 cm
Commissioned by National Capital Development Commission, Canberra

Anna Cohn, sculptor, is Vice-President of the Society of Sculptors.





FRANCOIS SICARD ARCHIBALD FOUNTAIN, HYDE PARK, SYDNEY (1933)
Bronze
Commissioned by J. F. Archibald
Restored by Robert Woodward, 1968
Photograph by John Wong

Movement in Europe.

On his return to Australia, Woodward joined, as a senior partner, an architectural practice where he remained for eleven years; but winning the El Alamein competition was a pivotal point in his career. Already drawn to a relatively unexplored field of water in landscape, he was now able to combine his interest in architecture, hydraulics, landscape design and sculpture. In 1968 he was commissioned to restore the Archibald fountain, which resulted in redesigning the water flow and adding the water fan behind the figure of Apollo. He also designed the hydraulic system for Norma Redpath's Treasury fountain in Canberra. He became known outside Australia and was given a number of commissions in the United States of America (San Francisco 1967; Portland, Oregon 1969; Orlando, Florida 1970; Minneapolis, Minnesota 1975) and in 1970 he created for New Zealand an exceedingly original work, big as a geyser, for Expo '70 in Osaka, Japan. Here the sculptural material was not so much the water flowing in the narrow plastic tubes, as the pattern of the air bubbles interrupting this flow.

The permanent bugbear of a fountain designer is the neglect of the upkeep necessary for perfect functioning. Woodward's beautiful copper and ceramic fountain in Chifley Square, 1971, is plagued by dirt particles partly clogging the outlets, which results in the water spray becoming too fine and too easily blown by the wind. The design included a conservative double filter system, but this simple device did not take the human factor into account; the servicing was too sporadic to be of significance. No such problem exists in his rich Wall of Water fountain in Sydney Square, 1976, nor in the Forecourt Cascades of the High Court in Canberra, 1980, where a thin sheet of water flowing down the long slope shimmers over the contours of the diamond shaped stones. More massive volumes cascade down his sculptured Roselands fountain, 1972. Its powerful elevated shape of cast iron is of just the right size to be effective when viewed from the necessary distance. But even his sculptures have water connotations. The Blue Wave, the result of a competition of 1977, stands delicately poised at Bondi Junction Plaza. But do not let its apparent fragility mislead you; this wave standing a solid seven metres tall consists of ten tonnes of concrete covered with thousands of steel reinforced, especially designed ceramic half-pipes, patiently embedded in the wet concrete by Woodward himself, assisted by his wife.

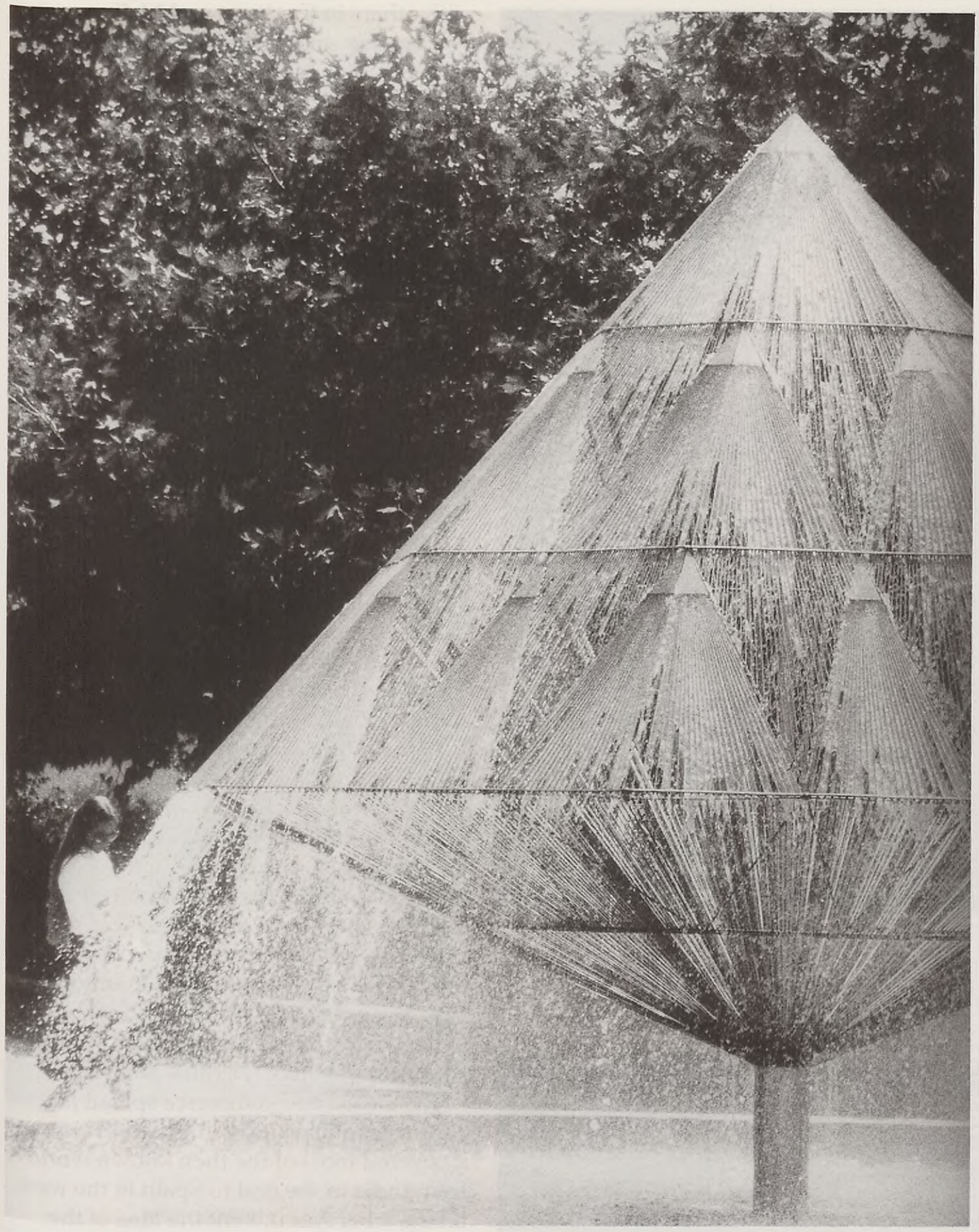
His preferred material, however, is stainless steel, which permits an extraordinary precision; in planning, even the heat expansion of various components has to be considered. The clean elegance of his designs is worthy of the space age and size is no object. If the interior of his Canberra Times fountain, 1979, has a feeling of a cathedral, his G.J. Coles fountain in Parliament Gardens, Melbourne, 1981, can be entered into, to be surrounded by a circle of gushing waterfalls, with only the intricate webbing of gleaming steel above indicating a man-made object.

One of Woodward's loveliest fountains is the Illawarra Mercury fountain in Wollongong, 1981, which has jets of water striking the interiors of rounded shells; the water continues the roundness, creating half water and half metal seed pods along a central core.

Woodward's work, well known overseas, was the feature of the tenth International Sculpture Conference in Toronto in 1978. Subsequently he was invited to speak on 'Sculpture and Landscape Architecture' at the International Sculpture Conference in Washington in 1980, and over the years he has been honoured with a number of awards by the New South Wales Chapter of the Royal Australian Institute of Architects.

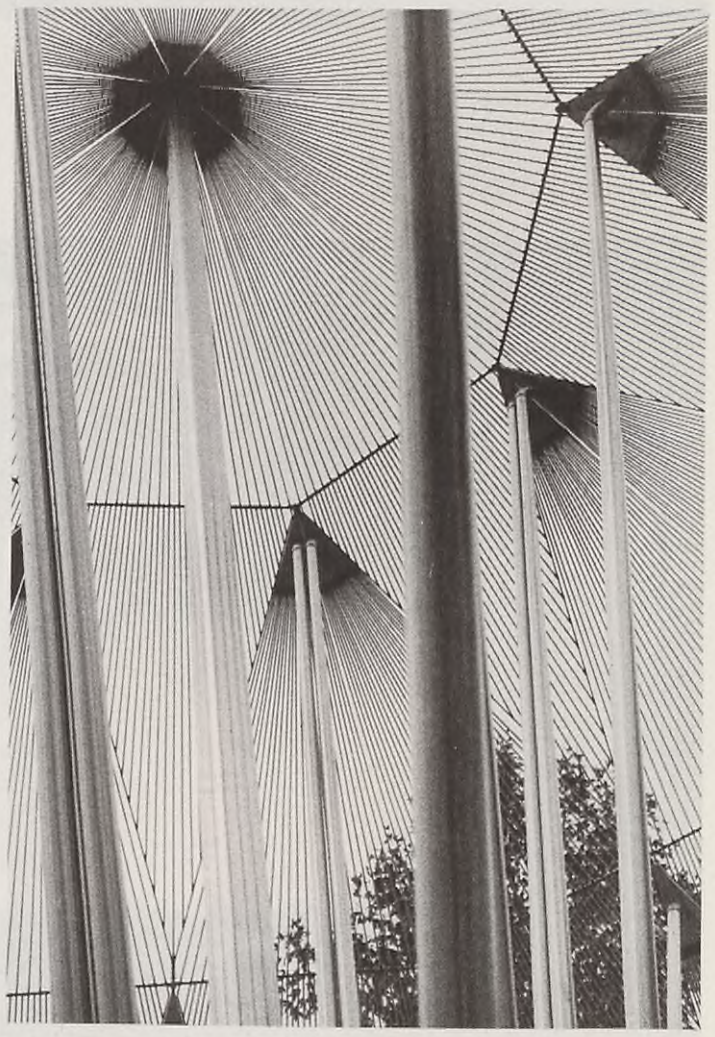
Australia, with its love of the sea and its warm climate, is an ideal place for utilizing water in art and architecture. However, until World War II, only one fountain of importance was erected in Sydney: the Archibald Fountain by François Sicard, commissioned in 1926 by a newspaper tycoon, J.F. Archibald, and installed in Hyde Park in 1933. This has its recent counterpart in Stephen Walker's organic Tankstream fountain erected in 1981 in Herald Square, Circular Quay; commissioned by another newspaper tycoon, James Fairfax.

A number of smaller works around Sydney come to mind: Gerald Lewer's fountain in Macquarie Place (Lewer's best one being in the I.C.I. building, Melbourne,



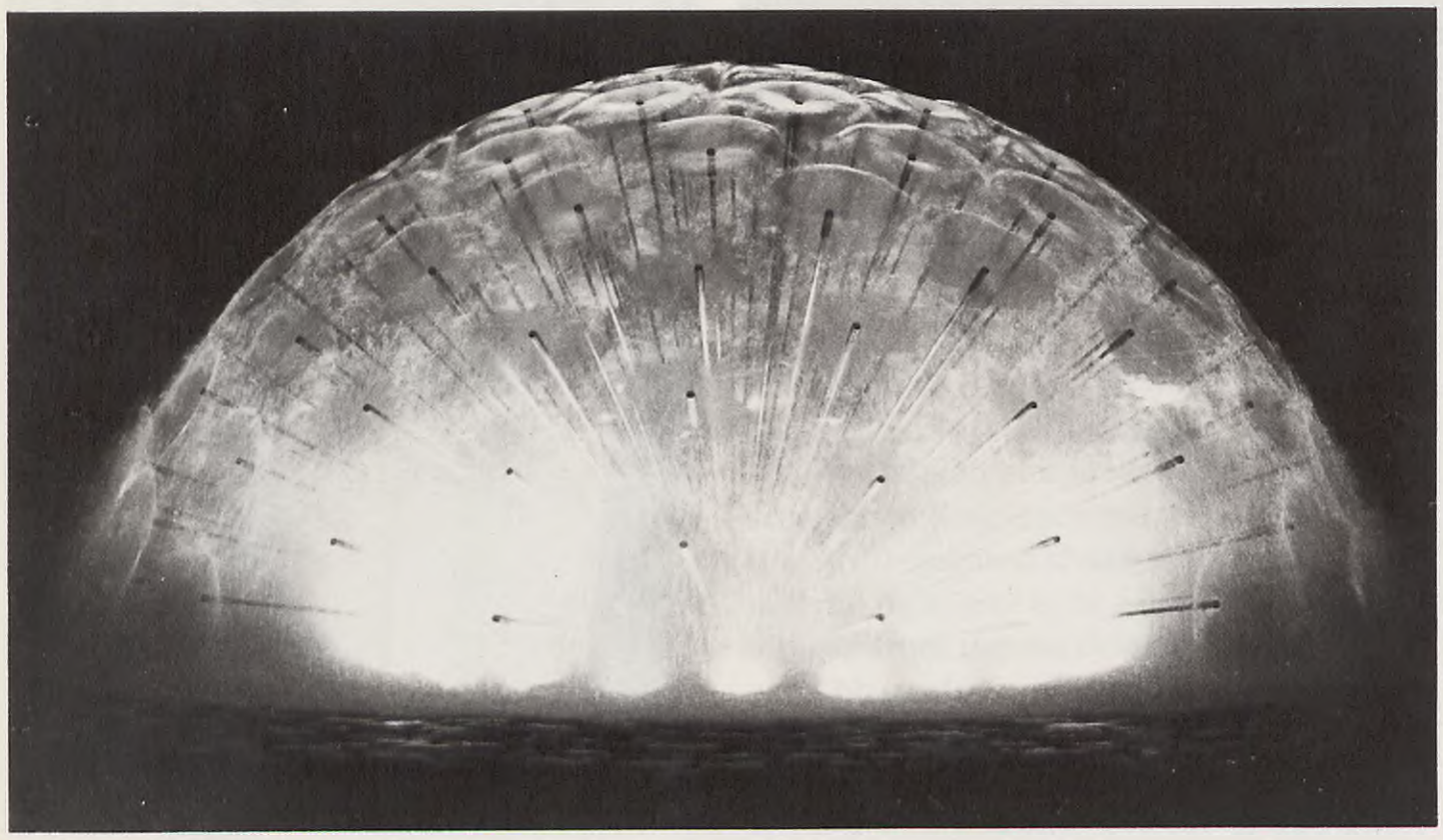
left
ROBERT WOODWARD CANBERRA TIMES
FOUNTAIN, AINSLIE AVENUE, CANBERRA (1979)
Stainless steel 450 x 500 x 500 cm
Gift of Federal Capital Press
Photograph by Margaret Woodward

below
ROBERT WOODWARD CANBERRA TIMES
FOUNTAIN (1979) (DETAIL)



above
ROBERT WOODWARD NEW SOUTH WALES PARLIAMENT HOUSE FOUNTAIN (1984)
Stainless steel 3.5 m diameter
Photograph by Max Dupain

below
ROBERT WOODWARD ALCOA FOUNTAIN, SAN FRANCISCO (1967)
Stainless steel 5 m diameter
Photograph by the artist



with others in Canberra and Melbourne); Syd Baron's sailboat in Victoria Park near Sydney University; Bim Hilder's delightful copper one in Edinburgh Road, Castlecrag; a most imaginative one by Tom Bass on the P & O building utilizing the wall cavity where no other space was available; the spiral fountain near the State Office Block and a new kinetic one by Margel Hinder in Northpoint, Miller Street, North Sydney. Margel's magnificent Newcastle Civic Park fountain was installed in 1966, combining the organic sculptural shapes with a carefully controlled pattern of jets of water.

As well as sustaining and protecting, water has served to uplift man's spirit and delight the eye since time immemorial. People of Mesopotamia some 5,000 years B.C. were constructing dykes and canals to cultivate gardens around their first cities. Special bath enclosures for ceremonial cleansing were a feature of early citadels of the Indus Valley civilization of 2,500 B.C. Fountains, however, found their way into architecture in a later period, by way of Persia, where they were an important feature of the Islamic religion, a compound of ancient Semitic, classical Greek and Indo-Persian cultures appearing relatively late on the stage of history. The architecture of mosques evolved from a typical Arab dwelling; for a desert dweller water was scarce, sacred and intimately associated with his religion. Thus mosques were frequently built around a well, featuring fountains which were often also the town's water supply and a place for ritual ablutions.

The sword and commerce spread Islamic culture far afield and by the twelfth century it covered most of the then known world from India in the east to Spain in the west, taking wherever it went the idea of the mosque and thus also of the fountain. In early Europe the ascetic Gothic architecture of the northern countries had little use for luxuries of water and only the Renaissance rekindled interest in fountains, culminating in sumptuous edifices exemplified by the fountains of Rome, but modern artists and architects started to use water with unlimited freedom of imagination which ranged from Marcel Duchamp exhibiting in 1917 his famous *Fountain* – a ready-made urinal, to Frank Lloyd Wright building a house over a waterfall in the 1920s.

J.Lycett Delt et Excudit.

VIEW OF THE HEADS,
at the Entrance to Port Jackson
NEW SOUTH WALES.

London. Published Oct. 1. 1824 by J. Souter. 73 St. Pauls Church Yard.

Joseph Lycett *Sydney Heads 1824* from a complete set of *Views in Australia* 27.2 x 17.2 cm

Exhibition of 19th century prints of Australia
April 1985

The Print Room, 141 Dowling Street, Woolloomooloo. Sydney. 2011. Telephone (02) 358 1919

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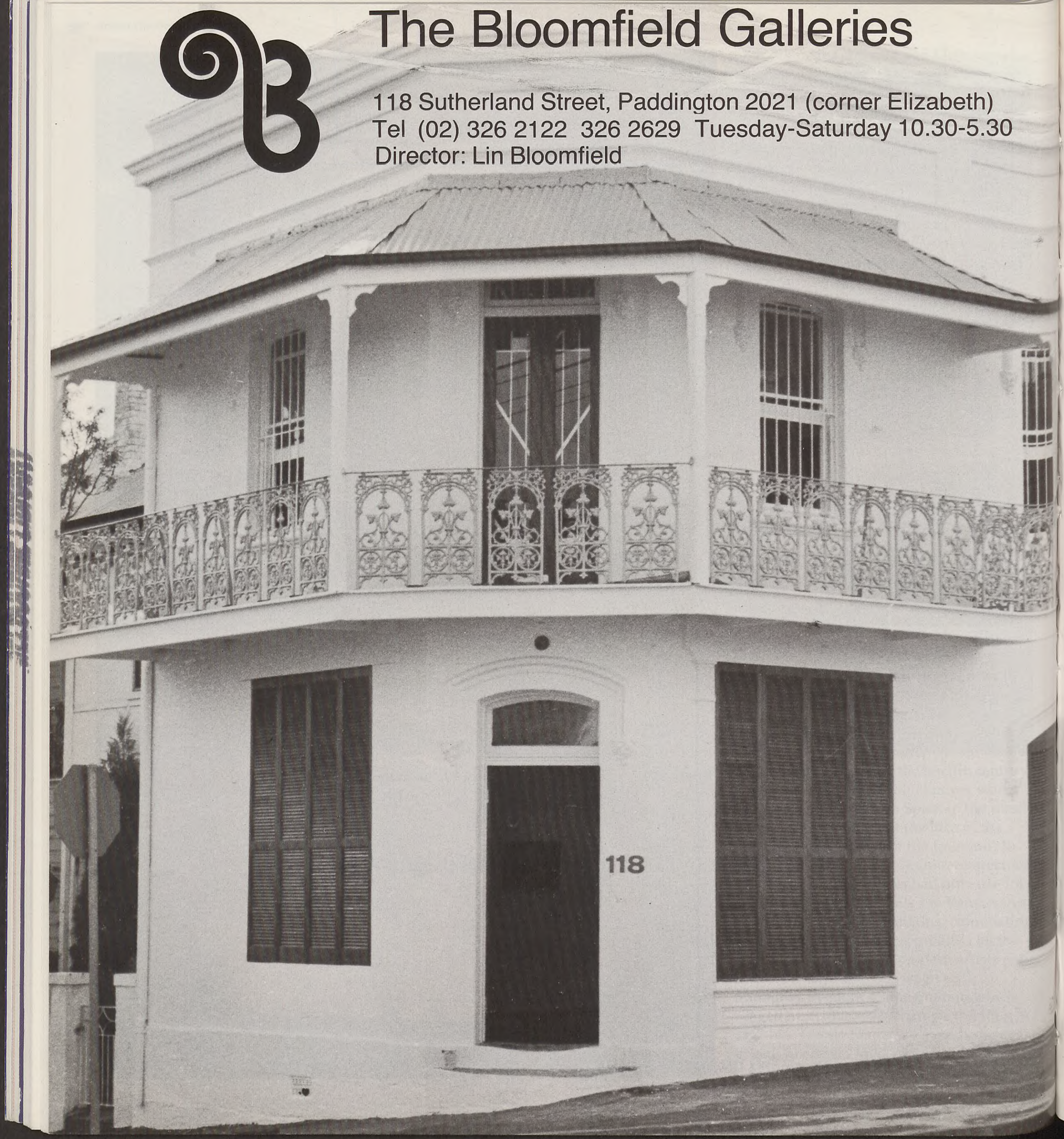
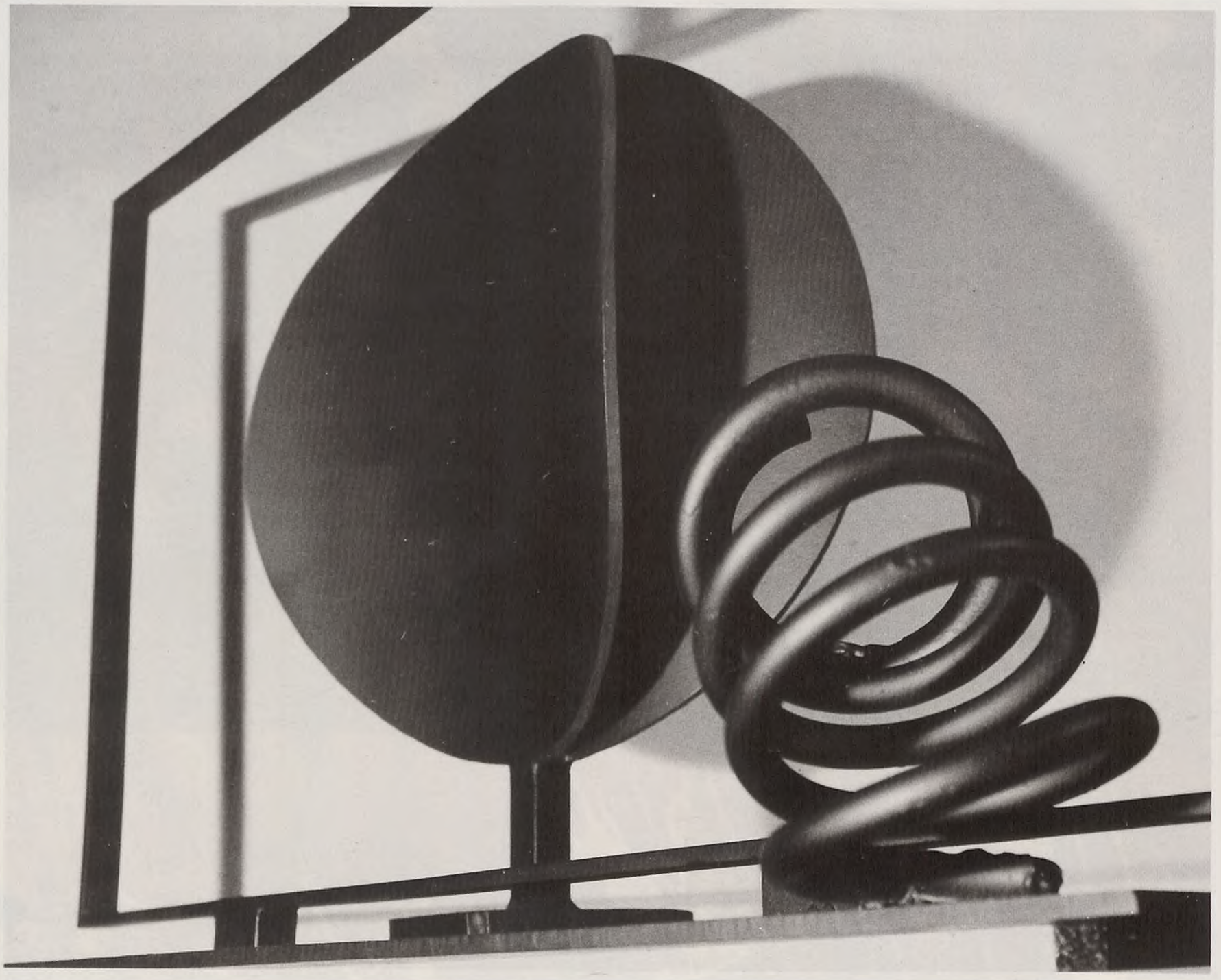


INGE KING
Recent Sculpture



Black Magic 1984 Steel 54 x 91 x 36 cm

April, 1985

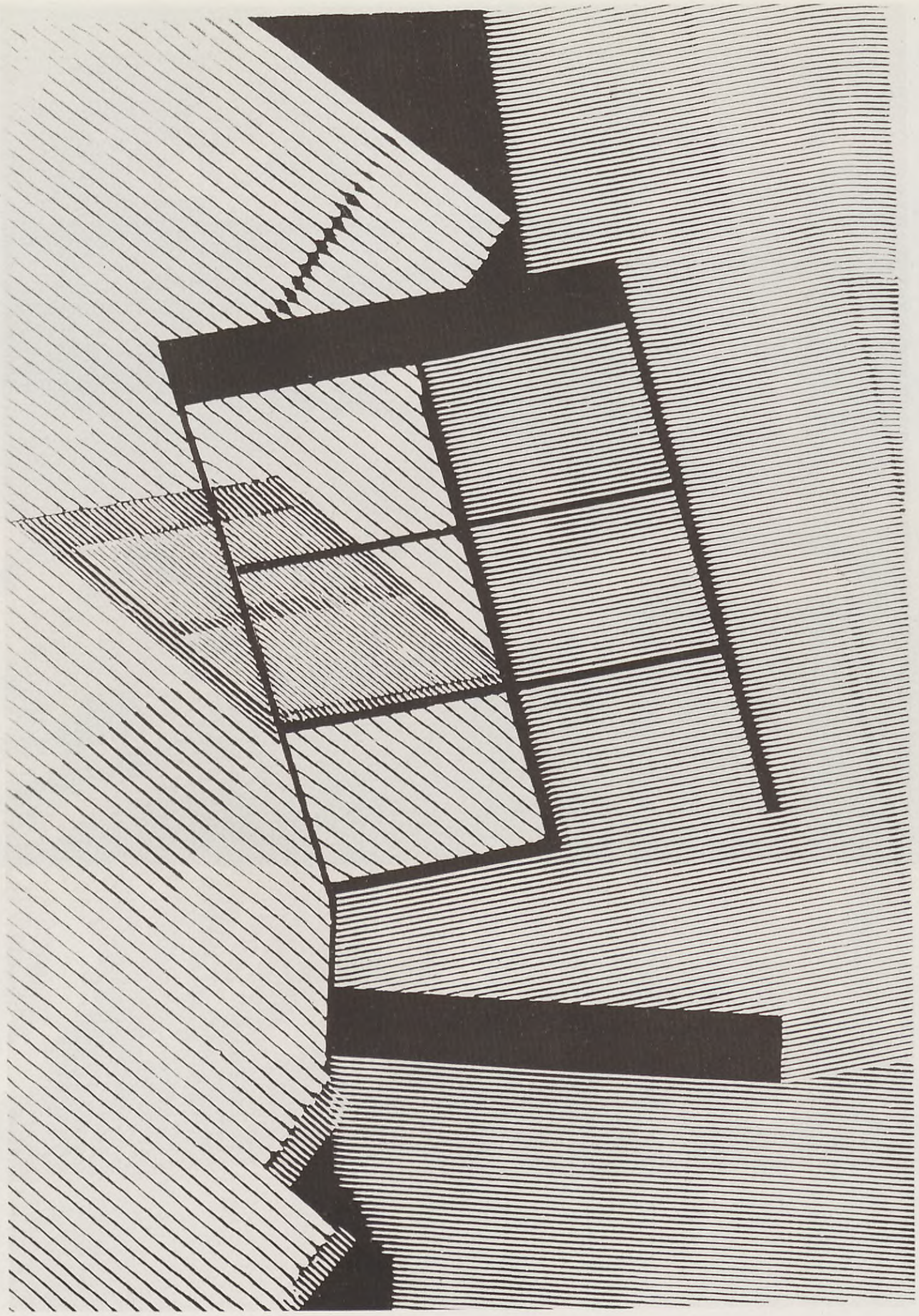
realTies

35 Jackson Street,
Toorak, Vic. 3142.
Tel. (03) 241 3312

Gallery hours:
Tuesday-Friday 10 a.m.-6 p.m.
Saturday 11 a.m.-4 p.m.

Richard Lane *Town Common – birds in flight* monotype 15 cm square
One Man Exhibition July 1985 Martin Gallery, 475 Flinders Street, Townsville. Queensland

Kenneth Jack *Lake Frome from St. George Bluff (Flinders Ranges)* mixed media 1984 43 x 67 cm
Represented in Sydney by Artarmon Galleries and in Melbourne by Australian Galleries.



Ryszard Otreba (Poland) *The Private Zone of Stillness 1980* plaster print size 75 x 53 cm
Allegro Gallery, 1 Porters Road, Kenthurst. N.S.W. 2154. Telephone (02) 654 1386 Wednesday – Sunday 11-6

Joseph Frost *Flinders Ranges landscape* oil on canvas 152 x 102 cm
Exhibiting at Barry Stern Galleries, Sydney; Elder Fine Art Galleries, Adelaide; Gould Galleries, Melbourne.

Patrick Carroll *The Australian River series – Macquarie silhouettes, Bathurst* 122 x 91 cm oil on canvas Photograph by Greg Weight
Represented by Geo. Styles Gallery, 50 Hunter Street, Sydney. Monday – Friday 9 am-5.30 pm

Clem Millward *South Coast scrub* oil on canvas 110 x 110 cm
Represented in Sydney by Artarmon Galleries and in Melbourne by Australian Galleries.

Charles Kevin *Afternoon Break* oil on hardboard 90 x 82 cm
represented by Spring Hill Gallery, 12 Downing St., Brisbane 4000. Tel. (07) 839 5190, Wed.-Sun., 11-6 pm

Mavis Chapman *No. 5 from Rich Earth series* cement, minerals , mixed media 168 x 107 cm Photograph by Greg Weight
Mavis Chapman Art Consultant, 3/6 Holbrook Avenue, Kirribilli. NSW 2061 (02) 92 1920 and at Barry Stern Galleries (02) 449 8356

Tony Irving *Abandoned cart* gouache 77 x 57 cm

Tony Irving is represented by Fine Art Investments: Director B.R. Pearce, 292 Cotham Road, Kew. 3101. Vic. Tel (03) 80 5464
and Howard Street Galleries, Perth.

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TOOWOOMBA, Queensland 4350
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Telephone (07) 369 9305

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Specializing in Australian Paintings
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3026 Gold Coast Highway
Surfers Paradise Gold Coast
Queensland
Telephone (075) 31 5548

Art directory

Exhibitions, competitions and prizewinners, art auctions and classified advertising.

Exhibitions

This information is printed as supplied by both public and private galleries; thus, responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Executive Editor.
Unless otherwise indicated exhibitions are of paintings.

Queensland

ART WORLD
Cnr Queen and Edward Streets,
Brisbane 4000
Works by Pugh, Tucker, Kahan, Borrack, Steinmann, McAulay, Backhaus-Smith, Doyle, *et cetera*.
Monday to Friday: 9 - 5

BARRY'S ART GALLERY
34 Orchid Avenue, Surfers Paradise 4217
Tel. (075) 31 5252
Large selection of paintings by prominent Australian and overseas artists.
Tuesday to Saturday: 11 - 6
Tourist season: hours extended; viewing by appointment.

CINTRA HOUSE GALLERIES
23 Boyd Street, Bowen Hills 4006
Tel. (07) 52 7522
Dealers in fine art and antique furniture in historic Cintra House.
Tuesday to Sunday: 10 - 5.30

CREATIVE 92 GALLERY
92 Margaret Street, Toowoomba 4350
Tel. (076) 32 8779
Australian and overseas paintings and etchings. Also dealers in antique maps and prints.
Monday to Saturday: 9 - 5
Sunday: 1.30 - 4.30

GEOFFREY HOISSER GALLERIES
800-804 Zillmere Road, Aspley 4034
Tel. (07) 263 5800
Continually changing mixed and one-man exhibitions of oils, watercolours and graphics by Australian and international artists.
Monday to Saturday: 9 - 5

JOHN COOPER EIGHTBELLS GALLERY
3026 Gold Coast Highway,
Surfers Paradise 4217
Tel. (075) 31 5548
Continually changing exhibitions of paintings in stock. Crooke, Boyd, Sawrey, Colin Pasmore, Ashton, Thyrza Davey, John Turton, Lindsay and early Australians.
Tuesday to Sunday : 11 - 5.30

LINTON GALLERY
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Extensive range of quality pottery.
Monday to Friday: 9 - 5
Saturday: 9 - noon
Thursday until 9

PHILIP BACON GALLERIES
2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Tuesday to Sunday: 10 - 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 240 7333
Monday to Sunday: 10 - 5
Wednesday until 8

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 369 3757
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 27 7129
Selections from our permanent art collection as well as changing loan exhibitions.
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

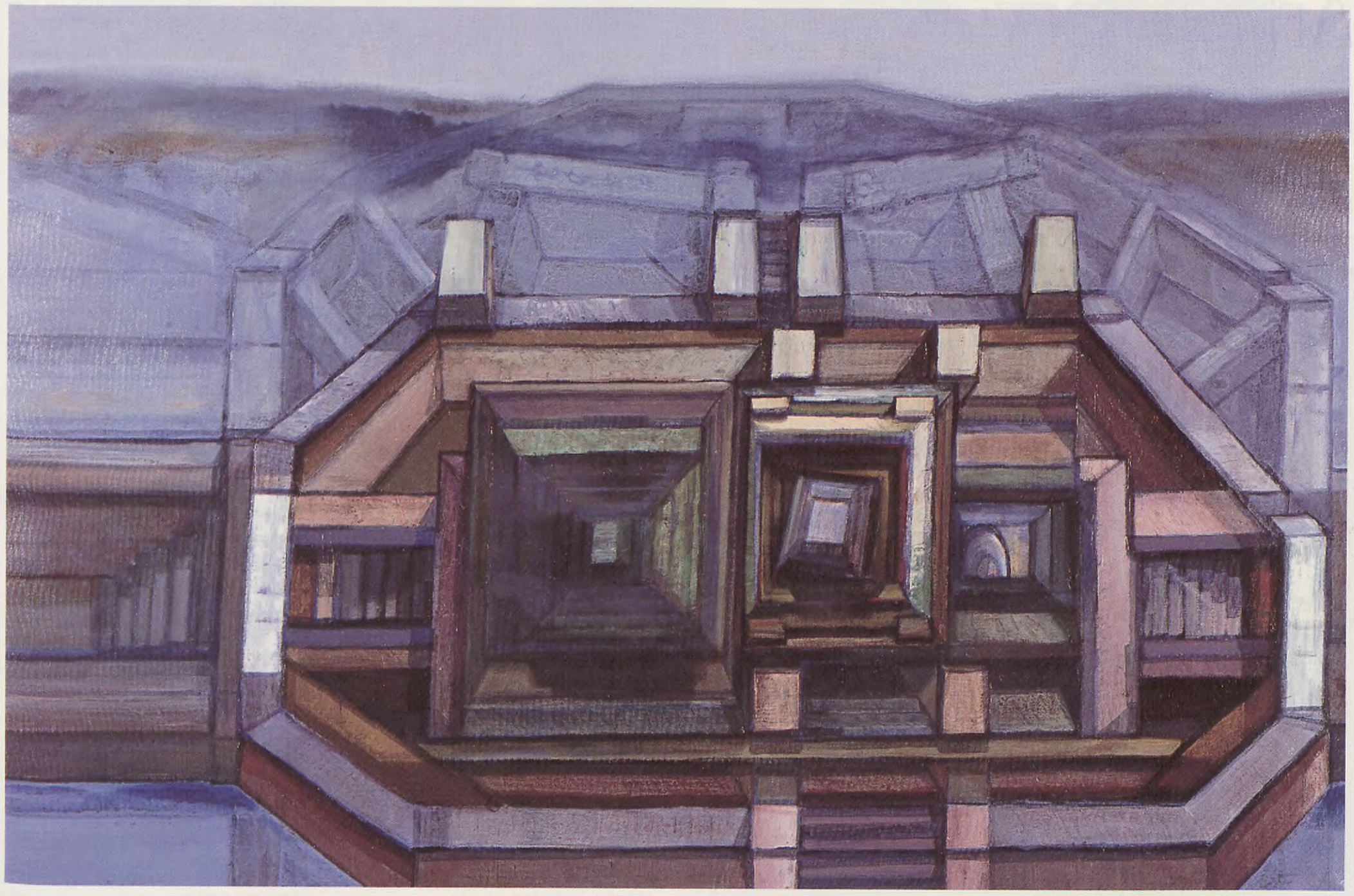
ROYAL QUEENSLAND ART SOCIETY GALLERY
419 Upper Edward Street, Brisbane 4000
Tel. (07) 831 3455
Exhibitions of paintings, sculpture and pottery by Society members and invited artists.
Tuesday to Friday: 10 - 3
Sunday: 2 - 5

SPRING HILL GALLERY
12 Downing Street, Spring Hill 4000
Tel. (07) 839 5190
Exhibitions changing every three weeks, showing the widest range of styles and media from artists of talent.
Wednesday to Sunday: 11 - 6

TIA GALLERIES
Carrington Road via Taylor Street,
Toowoomba 4350
Tel. (076) 30 4165
Always on show: Cassab, Kubbos, Grieve, McNamara, Gleghorn, Laverty, Zusters, Salnajs, McAulay, Hondow, Thorpe.
Works direct from artists.
Daily: 9 - 6

JAMES MELDRUM

30 MAY – 18 JUNE



Remembered Temple acrylic on canvas 122 x 183 cm

NIAGARA GALLERIES

245 PUNT ROAD, RICHMOND. 3121. VICTORIA TELEPHONE (03) 428 5027 TUESDAY – FRIDAY. 10-6 SATURDAY 10-2.

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Director: Kurt Barry

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Drawings and Sculpture
Contemporary Australian and
Japanese Ceramics

Temporary Exhibitions

Every 4—5 weeks.

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Monday—Friday 10.00am—5.00pm
Saturday 1.30pm—5.00pm
Sunday and public holidays 2.00pm—5.00pm
Admission Free

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BETH MAYNE'S
STUDIO SHOP

Presenting collectors' items of early Australian paintings and works by contemporary artists.

Cnr. Palmer and Burton Streets, Darlinghurst. 2010
Telephone (02) 357 6264. A.H. 331 5690
11a.m.-5.30p.m. Tuesday to Saturday

UNIVERSITY ART MUSEUM
University of Queensland, Brisbane 4000
Tel. (07) 377 3744
Mid-March – April: Richard Larter survey exhibition
May – June: Queensland artists from 1950s to 1985
Monday to Friday: 10 - 4
Sunday: 2 - 5

VERLIE JUST TOWN GALLERY
77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
Centre-city complex representing distinguished Australians artists. 'Japan Room' features original 17th-20th century Japanese woodcuts.
Open December, January, February.
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Saturday to Wednesday: 11 - 5.00

YOUNG MASTERS GALLERY
Network House, 344 Queen Street, Brisbane 4000
Tel. (07) 229 5154
Australian traditional paintings. Continuous showings of Mednis, Miller, Magilton, Hagan, Taylor, Firth, Kusters, Hansen, Murphy, Mannix, Sterchele, Edwards, Filipich.
Monday to Friday: 10 - 6

New South Wales

ALBURY REGIONAL ART CENTRE
546 Dean Street, Albury 2640
Tel. (060) 21 6384
Changing exhibitions monthly. Permanent display Albury Collection – paintings, photographs, audio- and video-tapes available.
March: The Romance Show: Barry Gazzard – prints and drawings
April: Through the Looking Glass – crafts
May: Seeing is Believing – A.G.N.S.W. touring exhibition
June: Crafts of the Northern Rivers
Monday to Friday: 11 - 5
Thursday until 6
Saturday, Sunday: 11 - 4

ANNA ART STUDIO AND GALLERY
94 Oxford Street, Paddington 2021
Tel. (02) 331 1149
Continuous exhibitions of traditional paintings. Selected works by Anna Vertes.
Tuesday to Saturday: 10 - 5.30
Sunday, Monday: by appointment

ART AND JOY
38 Gurner Street, Paddington 2021
Tel. (02) 331 7378
19th- and 20th-century original European master drawings, paintings: Impressionist, Barbizon, classical, contemporary. Dufy, Sisley, Chigot, Cocteau, Fantin Latour, Delaunay, Dunoyer de Sedonzac.
Tuesday to Sunday: 11 - 6

ARTARMON GALLERIES
479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
Large collection of Australian art, early and contemporary paintings and drawings.
Monday to Friday: 10 - 5
Saturday: by appointment

ART DIRECTORS GALLERY
21 Nurses Walk, The Rocks, Sydney 2000
Tel. (02) 27 2740
Drawings, oils, limited-edition screenprints and tapestries by Ken Done.
Tuesday to Saturday: 10 - 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
14 February – 16 March: Guggenheim Australian Exhibition
16 March – 15 April: Project 47, McGillick Choice
23 April – 10 June: The British Show
27 April – 27 May: Contemporary Chinese Painting
Monday to Saturday: 10 - 5
Sunday: noon - 5

ART OF MAN GALLERY
13 Gurner Street, Paddington 2021
Tel. (02) 33 4337
An outstanding exhibition of tribal art from Africa, Australia, New Guinea and surrounding islands. For the collector.
Tuesday to Friday: 11 - 5
Or by appointment

AUSTRALIAN CENTRE FOR PHOTOGRAPHY
Dobell House, 257 Oxford Street, Paddington 2021
Tel. (02) 331 6253
Monthly exhibitions of outstanding Australian and overseas photography. Large collection of original photographic prints for sale. Specialist photographic bookshop.
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

BALMAIN ART GALLERY
614 Darling Street, Rozelle 2039
Tel. (02) 818 1251
Ever-changing exhibitions. Works on paper, ceramics, glass, wood, jewellery. Australian images.
Tuesday to Saturday: 10 - 5
Thursday until 7

BARRY STERN EXHIBITING GALLERY
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
23 February – 8 March: Jean Zivkovic; Nikos Kypraios
9 – 21 March: Debra Cooper; Michelle Ashton – pottery
23 March – 4 April: Sergio Agostini; Geoffrey Graham – etchings, screenprints
6 – 25 April: Leon Pericles paintings, book launching; Greg Adams
27 April – 16 May: Graeme Townsend
18 May – 6 June: John Earle
8 – 27 June: James Willebrant
Tuesday to Saturday: 11.30 - 5.30

BETH MAYNE'S STUDIO SHOP
Cnr Palmer and Burton Streets, Darlinghurst 2010
Tel. (02) 357 6264
Works by John Caldwell, Judy Cassab, Margaret Coen, Hans Heysen, Ruth Julius, Hana Juskovic, Lesley Pockley, Susan Sheridan.
Tuesday to Saturday: 11 - 5.30

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
Continually changing exhibitions.
Monday to Friday: 9 - 5
Thursday until 6

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Exhibitions of contemporary Australian

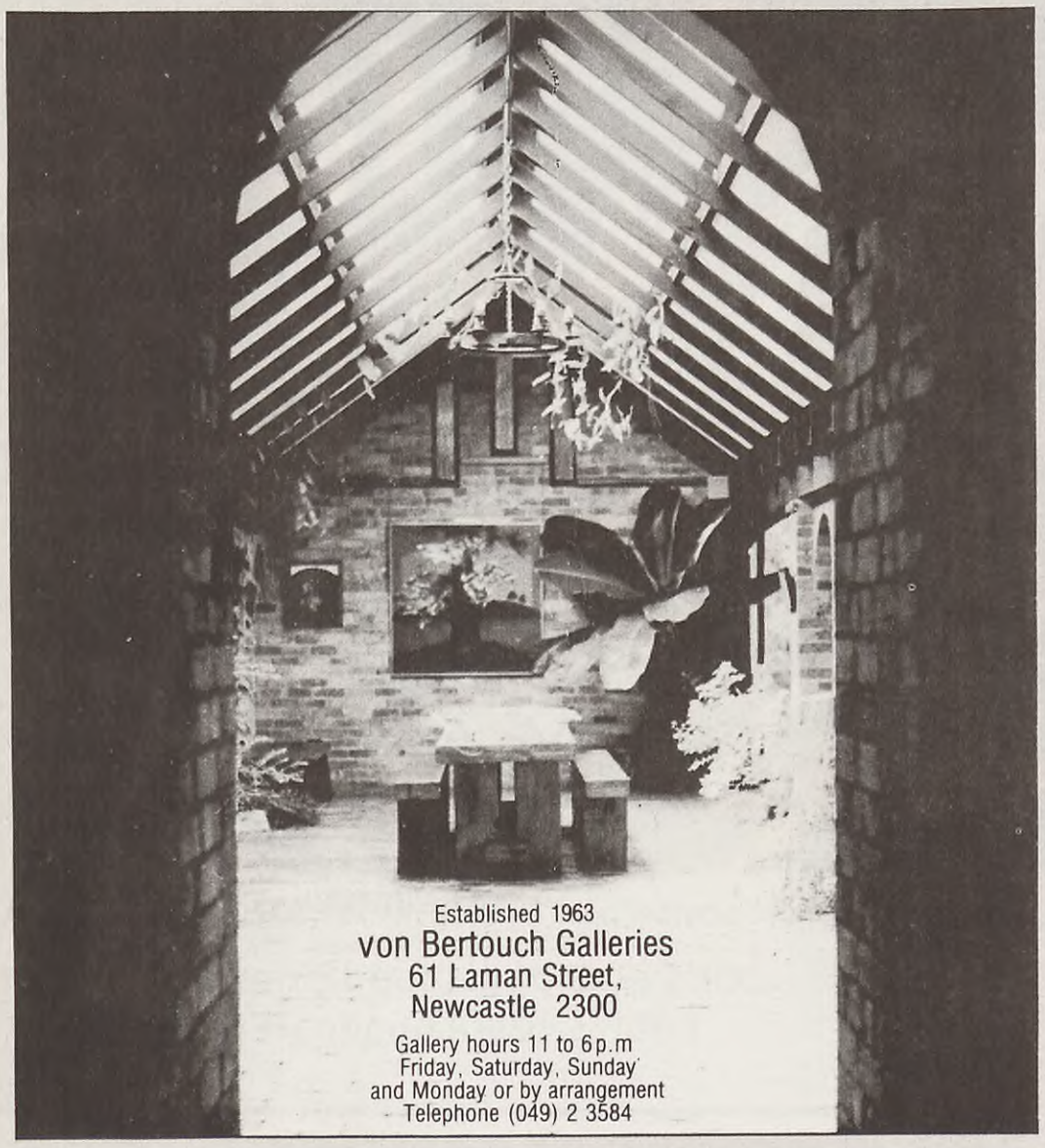
Black Cat Cafe over Collingwood Night — synthetic polymer paint on duck — 72 x 92 cm

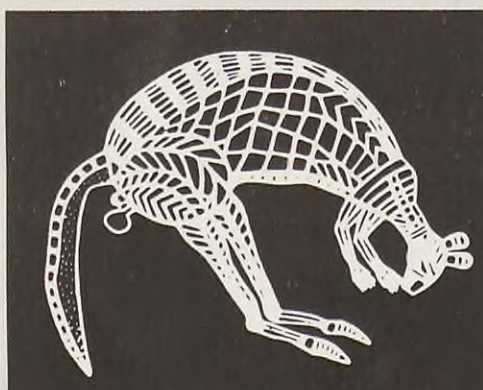
PAUL CAVELL

PAINTINGS
5th – 19th MAY 1985

The Wiregrass Gallery

Station Entrance, Eltham, Victoria. 3095. Telephone (03) 439 8139 439 9507 A.H. Open Wed, Thurs, Fri, Sat 11-5 Sun & Public Hols 1-5





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Level 1 Argyle Centre
18 Argyle Street The Rocks.
(02) 27 1380
Gallery Hours: 10.30a.m. to 5.30p.m.

Dreamtime
ABORIGINAL ARTS CENTRE

art and works by Norman Lindsay.
16 March – 6 April: Nigel White – paintings, works on paper
13 April – 4 May: to be announced
11 May – 1 June: Angus Nivison – paintings, works on paper
8 – 29 June: Frederick Chapeaux – ceramic sculpture
Tuesday to Saturday: 10.30 - 5.30

BRIDGE STREET GALLERY
20 Bridge Street, Sydney 2000
Tel. (02) 27 9724, 9723
Extensive selection etchings, screenprints, lithographs by Australian and overseas artists. Exclusive representative, Christie's contemporary art – N.S.W., A.C.T., Qld.
Monday to Friday: 10.30 - 5.30

BRIGHTON GALLERIES
303 Bay Street, Brighton-le-Sands 2216
Tel. (02) 597 2141
A centre presenting ever-changing exhibitions of selected Australian paintings. Traditional investment art: oils, watercolours, etchings, ceramics, décor. Specializing in works by Norman Lindsay.
Monday to Friday: 10.30 - 5.30
Saturday: 9 - 5
Sunday: 2 - 5

CAPE GALLERY
Lawson Street, Byron Bay 2481
Tel. (066) 85 7659
Changing exhibitions of local artists. Original prints; hand-blown glass; weaving. Early Japanese woodblock prints.
Tuesday to Friday: 10 - 5
Saturday: 10 - 12.30

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th- and 20th century Australian and European oil and watercolour paintings.
Monday to Saturday: 11 - 6
Sunday: by appointment

COVENTRY GALLERY
56 Sutherland Street, Paddington 2021
Tel. (02) 331 4338, 5583
Prominent works by Australian artists.
Tuesday to Saturday: 11 - 5

EDO GALLERY
64 Elizabeth Street, Paddington 2021
Tel. (02) 32 4654
Japanese woodblock prints, including landscapes by Hiroshige, Hasui; figures and portraits by Utamaro, Toyokuni, Eisen, Kunisada, Yoshitoshi, Kuniyoshi.
Wednesday, Thursday: 1 - 5
Saturday: 12 - 6
Or by appointment

ETCHERS' WORKSHOP
87 West Street, Crows Nest 2065
Tel. (02) 922 1436
Specializing in etchings. Also screenprints, lithographs, woodcuts and linocuts. Wide selection from Australia and overseas.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

EXCELSIOR FINE ART GALLERY
16 Glebe Point Road, Glebe 2037
Tel. (02) 660 7008
Exhibitions by contemporary Australian printmakers and potters.
Australian, European, Japanese old and rare prints in stock.
Tuesday to Saturday: 9.30 - 5

FOUR WINDS GALLERY
Shop 12, Bay Village,
28 Cross Street, Double Bay 2028
Tel. (02) 328 7951
Exclusive selection of fine hand-made American Indian pottery, painting, weaving and exquisite jewellery, mostly turquoise, silver and coral.
Monday to Saturday: 10 - 5

GALLERY 460
460 Avoca Drive, Green Point,
Gosford 2250
Tel. (043) 69 2013
Works by Solomon, Johnson, Jackson, Bennett, Wakelin, Rubbo, Garrett, Robert Simpson, John Caldwell, John Winch, David Rose.
8 – 24 March: Susan Sheridan; Peter Hickey – prints
12 April – 5 May: Gary Bukovnik
6 – 26 May: Mixed exhibition
31 May – 23 June: Collectors' exhibition – 19th- and 20th-century Australian artists
Daily: 11 - 6

GARRY ANDERSON GALLERY
102 Burton Street, Darlinghurst 2010
Tel. (02) 331 1524
Tuesday to Saturday: 12 - 6

GALLERIES PRIMITIF
174 Jersey Road, Woollahra 2025
Tel. (02) 32 3115
Specializing in Melanesian, Polynesian, Aboriginal and Eskimo art. Established twenty-four years: suppliers to museums, collectors, registered government valuers.
Tuesday to Saturday: 10.30 - 6.30

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156 Burns Bay Road, Lane Cove 2066
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Stained glass by Jeff Hamilton on commission. Exciting handmade glassware and exhibition pieces by glass artists around Australia.
Monday to Friday: 9.30 - 6
Saturday: 10 - 5.30

HOGARTH GALLERIES
Walker Lane, Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and *avant-garde* Australian and international art every three weeks.
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364, 328 7989
Changing exhibitions every three weeks by leading Australian artists.
Monday to Saturday: 10 - 5
Sunday: noon - 5

IMAGES
27 Glebe Point Road, Glebe 2037
Tel. (02) 692 9980
Images is an independent gallery committed to promoting contemporary photography as a creative, adventurous and stimulating art form.
Wednesday to Friday: 1 - 6
Saturday, Sunday: 1 - 5

IVAN DOUGHERTY GALLERY
Cnr Albion Avenue and Selwyn Street, Paddington 2021
Tel. (02) 339 9526
Important contemporary art.
Monday to Friday: 10 - 5
Saturday: 1 - 5

JOSEF LEBOVIC GALLERY
294 Oxford Street, Paddington 2021
Tel. (02) 356 1840
Monday to Friday: 1 - 6
Saturday: 11 - 6

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Will Dyson – Ertè
Adrian Feint – John Fuller
Peter Hickey – Paul Jacoulet
Linda Le Kinff – Fanch Ledon
Lionel Lindsay – Sydney Long
Andrè Masson – George J. Morris
Graham McCarter – Udo Nolte
Roger Scott – Hall Thorpe
Ralph T. Walker – David Wansbrough
Claude Weisbuch – Stephen Wilson

Hours: Tuesday to Saturday, 11.00 am to 6.00 pm
141 Dowling Street, Woolloomooloo, Sydney. NSW 2011
Telephone: (02) 358 1919
If driving, enter Dowling Street via Bourke & Cathedral Streets.

THE TREANIA SMITH COLLECTION EXHIBITION
June 11 to June 29, 1985

The Painters Gallery
33 ½ Burton Street,
East Sydney. 2000.
Telephone (02) 332 1541
Gallery hours: Tuesday – Saturday 11-5.30

Illustrated catalogue available

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, Lismore 2480
Tel. (066) 21 1536
Changing exhibitions monthly.
Tuesday to Saturday: 10 - 4

MACQUARIE GALLERIES
204 Clarence Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
Representing contemporary Australian artists since 1925. Commissions. Leasing. Valuations. Member A.C.G.A.
Tuesday to Friday: 10 - 6
Saturday: noon - 6
Monday by appointment

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill,
Newcastle 2300
Tel. (049) 26 3899
March: Nicos Kypraios; Christopher Lewis
April: Early Australian paintings; Tony White – jewellery
May: David Rose – prints; John Borrack
June: Grahame Cox; Ray Rogers – ceramics
Friday to Monday: 11 - 6
Sunday: 2 - 6

MARY BURCHELL GALLERY
7 Ridge Street, North Sydney 2060
Tel. (02) 925 0936
Continually changing exhibitions by leading and evolving artists. Conservation framing service and restorations.
Tuesday to Friday: 10.30 - 5
Saturday: 12 - 5

MAVIS CHAPMAN ART CONSULTANT
3/6 Holbrook Avenue, Kirribilli 2061
Tel. (02) 92 1920
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MODERN ART GALLERY
Leacocks Lane (off Hume Highway),
Casula 2170
Tel. (02) 602 8589
Changing exhibitions of established and evolving artists.
Saturday, Sunday: 11 - 5
Or by appointment

MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (02) 560 4704
Monday to Saturday: 10 - 6

NEWCASTLE REGION ART GALLERY
Laman Street, Newcastle 2300
Tel. (049) 2 3263
Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5

NEW ENGLAND REGIONAL ART MUSEUM
Kentucky Street, Armidale 2350
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Monday to Saturday: 10 - 5
Sunday: 1 - 5

NOELLA BYRNE ART GALLERY
240 Miller Street, North Sydney 2060
Tel. (02) 92 6589
A large collection of original oils, watercolours, traditional and modern works by many leading Australian artists.
Exhibitions held regularly.
Monday to Saturday: 10.30 - 5
Sunday: 2 - 5

OLD BAKERY GALLERY
22 Rosenthal Avenue, Lane Cove 2066
Tel. (02) 428 4565
Monthly exhibitions, picture framing.
4 – 25 May: Ingrid Hayden – works on paper;
Gaye Evans – sculpture
Tuesday to Saturday: 10 - 5

OLD BREWERY GALLERY
24 The Esplanade, Wagga Wagga 2650
Tel. (069) 21 5274
Some forthcoming exhibitions: Colin Schuster, Dennis O'Connor, Heather Bell, David Schlunke, Norman Lindsay. Enquire for more details.
Thursday to Sunday: 11 - 5
Or by appointment

PAINTERS GALLERY
32½ Burton Street, East Sydney 2000
Tel. (02) 332 1541
19 March – 6 April: Ena Joyce
9 – 27 April: Graham Lupp; Fred Frizell
30 April – 18 May: Geoffrey Odgers
21 May – 8 June: Rick Amor; Genny Haasz
Tuesday to Saturday: 11 – 5.30

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.15 - 5.30

PHILLIPS
372 Pacific Highway, Crows Nest 2065
Tel. (02) 43 4038
Antique prints and maps – all subjects, in particular, pochoir, theatre, botanical, birds, Australiana.
Monday to Saturday: 10 - 5
Thursday until 8

POCHOIR
North Sydney Shoppingworld, Plaza level, 77 Berry Street, North Sydney 2060
Tel. (02) 922 2843
Original prints by Australian and overseas artists. Contemporary silver, glass, jewellery, pottery by Australian artists. Conservation framing specialists.
Monday to Friday: 9 - 5.30
Thursday until 8
Saturday: 9 - 1

PRINTERS GALLERY
80 Prince Albert Street,
Mosman 2088
Tel. (02) 969 7728
Established Crows Nest, 1979. Gallery specializing in unframed, low edition, original prints by Australian artists. Framing service.
By appointment

PRINTFOLIO GALLERY
Gallery Level, CBA Centre,
60 Margaret Street, Sydney 2000
Tel. (02) 27 6690
Original lithographs, etchings, woodcuts by contemporary printmakers. New series of exhibitions by prominent Japanese and New Zealand printmakers.
Monday to Friday: 9.30 - 6.30

PRINT ROOM
141 Dowling Street,
Woolloomooloo 2011
Tel. (02) 358 1919
Original etchings, lithographs, woodcuts, screenprints, drawings and photography by Australian and overseas artists, contemporary and traditional.
Tuesday to Saturday: 11 - 6

PROUDS ART GALLERY
Cnr Pitt and King Streets, Sydney 2000
Tel. (02) 233 4488
Sydney's most central gallery representing Australia's leading artists. Expert framing, restoration and valuations undertaken.
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Thursday until 9.00

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Hours: Wednesday to Saturday – 10 to 5. Sunday – 11 to 5
Artistic Director: Cynthia de Quincey

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MANAGING DIRECTOR: RON HANCOCK

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Tel. (02) 817 4542
Fine original works by Australian artists. Oils, watercolours, pastels, graphics, sculptures in changing displays.
Wednesday to Saturday: 11 - 6
Sunday: 11 - 6
Or by appointment

RAINSFORD GALLERY
328 Sydney Road, Balgowlah 2093
Tel. (02) 94 4141
General exhibition by Australian artists: traditional, modern and naive.
Tuesday to Friday: 10.30 - 5
Saturday: 10 - 12

REX IRWIN ART DEALER
First Floor, 38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Paintings by important Australian artists available from stock: Drysdale, Boyd, Nolan, Makin, Smart, Williams, Wolseley. Also Hockney, Moore.
12 February – 2 March: Chris Capper
5 – 23 March: Charlie Sheard; Jelle van den Berg
26 March – 13 April: John Doherty
16 – 27 April: Banduk Marika
7 May – June: Picasso
Tuesday to Saturday: 11 - 9.30

ROBIN GIBSON GALLERY
278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
Exhibitions change every three weeks. Artists include Westwood, Storrier, Whiteley, Lynn, Proud, Daws, Taylor, Pearson, Willebrant, Grant, Rose.
Tuesday to Saturday: 11 - 6

SAVILL GALLERIES
1st Floor, 402 New South Head Road, Double Bay 2028
Tel. (02) 327 7575, 2862
Permanent stock of fine paintings by important Australian and New Zealand artists specializing in the Heidelberg School. Selected moderns.
Monday to Friday: 9.30 - 5.30
Weekend by appointment

SEASONS GALLERY
259 Miller Street, North Sydney 2060
Tel. (02) 436 2060
Specializing in high quality overseas and Australian graphics, Australian ceramics, glass, timber and jewellery. Book illustrators also feature.
Tuesday to Saturday: 11 - 6

S.H. ERVIN MUSEUM AND ART GALLERY
National Trust Centre, Observatory Hill, Sydney 2000.
Tel. (02) 27 9222
Changing exhibitions of Australian art and architecture with a historical emphasis.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

STADIA GRAPHICS GALLERY
First Floor, 85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
Original graphics by 19th- and 20th-century masters, and contemporary Australian and overseas artists.
Tuesday to Saturday: 10 - 5

ST IVES GALLERY
351 Mona Vale Road, St Ives 2075
Tel. (02) 449 8558
Large gallery exhibiting oil paintings, watercolours, bronzes, pottery, antique swords. Features outstanding traditional and contemporary artists.
Monday to Friday: 9.30 - 5.30
Thursday until 7
Saturday: 9.30 - 1.30

TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, Woollahra 2025
Tel. (02) 32 4605
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Monday to Saturday: 10.30 - 5
Thursday until 7

VON BERTOUCH GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
22 February – 10 March: Barry Skinner; Joy Hirst – talc stone sculpture
15 March – 7 April: Lloyd Rees – lithographs and other works
12 – 28 April: Lucinda Boyd – paintings, pastels; Guy Warren
3 – 26 May: Kay Campbell; Bruce Lawrence
31 May – 23 June: Charles Gosford; John Cliff – ceramics
Friday to Monday: 11 - 6
Or by arrangement

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring leading Australian artists. Paintings, graphics, ceramics and bronzes.
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
February: Ewan McLeod
March: Vivienne Binns
April: Patricia Moilan
May: John Peart
June: Marr Grounds – sculpture; Jenny Barwell – retrospective
Tuesday to Saturday: 10 - 5

WOOLLOOMOOLOO GALLERY
Cnr Nicholson and Dowling Streets 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday: 11 - 5
Or by appointment

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33 Laurel Street, Willoughby 2068
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A centre for individual instruction and experimentation in the creative arts incorporating a gallery with regularly changing exhibitions showing students' and invited artists' work.
8 - 23 February: Teaching artists' annual exhibition.
1 – 16 March: The Bunyip Group – mixed exhibition
22 March – 6 April: Vivian Dadour
12 – 27 April: Print Circle
31 May – 15 June: Dale Baker, Martin Webby – photography
Monday to Thursday: 10 - 4; 7 - 9
Friday: 10 - 4
Saturday: 10 - 3

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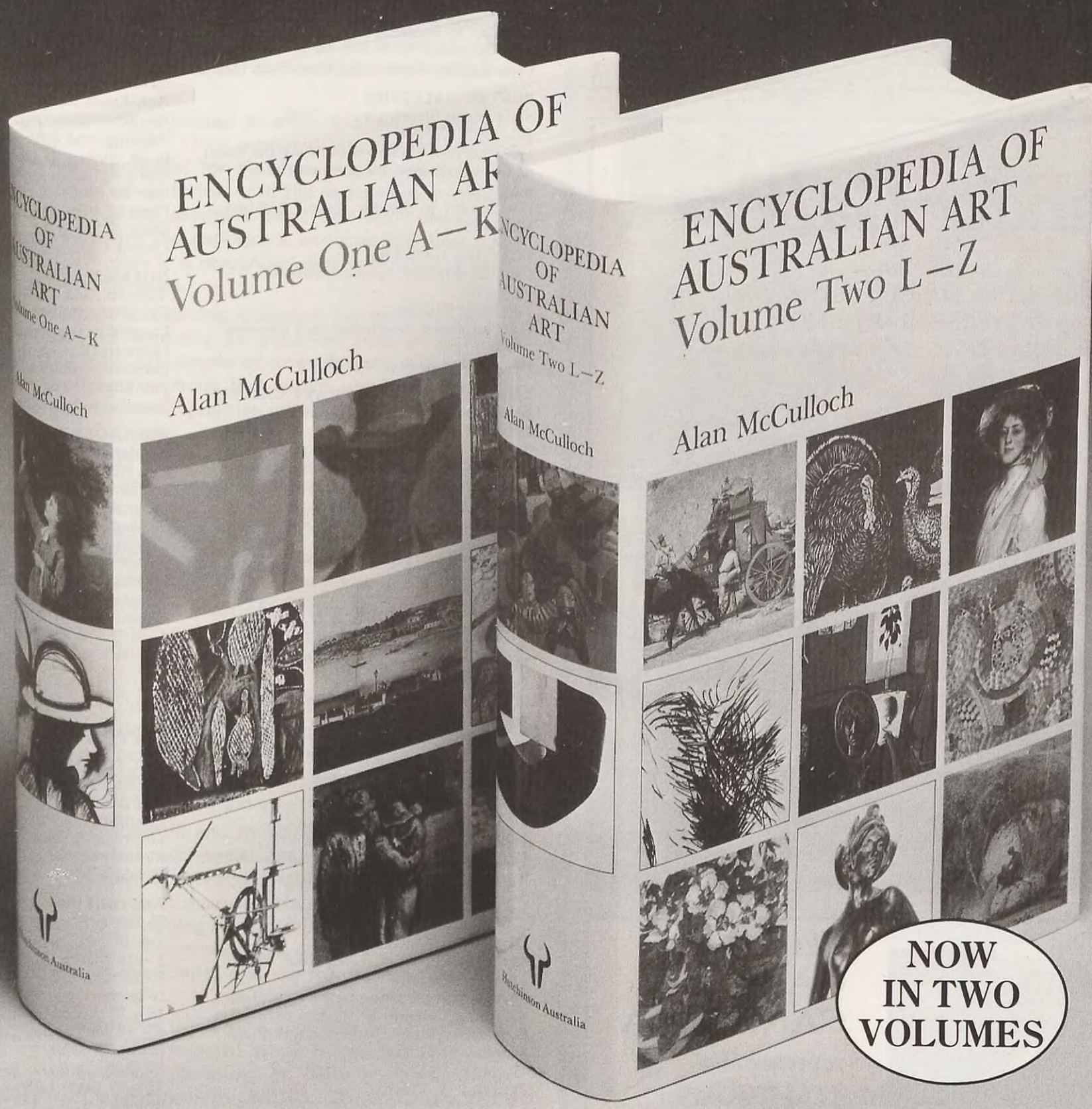

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Saturday 12-5 p.m. Sunday 2-5 p.m.
All enquiries:
Peter Haynes. Curator of Exhibitions
Telephone (062) 46 7946

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AND OVERSEAS ARTISTS
Two separate exhibitions every three weeks

2 Solander Court
Yarralumla. A.C.T.
Director: Joy Warren

Gallery Hours: 11 am to 5 pm
Wednesday to Sunday
Telephone (062) 81 2021

Manuka Gallery
26 Bougainville Street, Manuka. A.C.T. 2603. Tel. (062) 95 7813

Changing exhibitions every three weeks.
Permanent display of sculpture.
March 14 – April 4 Doug Wright – paintings

Directors: Nancy Sever and Margaret Moore
Gallery hours: Wednesday – Sunday 11 am-6 pm Friday until 8 pm

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A Gallery with regularly changing exhibitions showing postgraduate and invited artists' work.
Enquiries: Ben Grady, Visual Arts Co-ordinator.
Wednesday to Sunday: 11 - 5

AUSTRALIAN NATIONAL GALLERY
Canberra 2600
Tel. (062) 71 2411
Monday to Saturday: 10 - 5
Sunday: noon - 5
Closed Good Friday and Christmas Day

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81 Denison Street, Deakin 2600
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Wednesday to Sunday: 11 - 5

CANBERRA SCHOOL OF ART GALLERY
Baldessin Crescent, Acton 2601
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Exhibitions monthly. All enquiries: Peter Haynes, Curator of Exhibitions.
March: Jan Senbergs 1961-1981
April: Alexander Syndikas
May: Directions in Contemporary Ceramics
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Saturday: 12 - 5
Sunday: 2 - 5

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31 Captain Cook Crescent,
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Or by arrangement

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Or by appointment

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Thursday until 9
Saturday: 9 - 12.30

MANUKA GALLERY
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Tel. (062) 95 7813
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14 March – 4 April: Douglas Wright
Wednesday to Sunday: 11 - 6
Friday until 8

NAREK GALLERIES
'Cuppacumbalong', Naas Road,
Tharwa 2620
Tel. (062) 37 5116
24 February – 24 March: Bruce Anderson – blackware and raku
31 March – 28 April: Brian Hurst, Keith Rowe – hot glass
26 May – 23 June: The Delicate Touch: Di Peach, Gwynn Piggot, Tony Johnson, Sandra Black, Di Manglan – porcelain
Wednesday to Sunday, public holidays: 11 - 5

NATIONAL LIBRARY OF AUSTRALIA
Canberra 2600
Tel. (062) 62 1111
'The Vision Splendid': pictures of the colonial period in the National Library of Australia. Opened November 1983 and continuing throughout 1984 in the Rex Nan Kivell Room, lower ground floor. Enquiries about the Library's pictorial holdings and requests concerning access to its study collections of documentary, topographic and photographic materials may be directed to Miss Barbara Perry, Pictorial Librarian, Tel. (062) 62 1395
Daily: 9.30 - 4.30
Closed Christmas Day and Anzac Day

NOLAN GALLERY
'Lanyon', via Tharwa 2620
Tel. (062) 37 5192
Located in the grounds of historic Lanyon Homestead. Changing exhibitions and a permanent display of Sidney Nolan paintings.
Tuesday to Sunday, public holidays: 10 - 4

SOLANDER GALLERY
2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
1 – 24 March: Peter Nicholson – bronzes; Irene Amos
27 March – 21 April: Margaret Olley; Chris Roughsedge – collage
26 April – 19 May: Fred Cress; Anne Judell
24 May – 16 June: David Voigt; Noel Teasdale
Wednesday to Sunday: 11 - 5

Victoria

ANDREW IVANYI GALLERIES
262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works, from well-known and prominent Australian artists.
Monday to Saturday: 11-5
Sunday: 2-5

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303, 4382
4 – 16 March: William Gronow Davis
25 March – 10 April: Fine paintings: a collection
15 – 27 April: Donald Friend
6 – 18 May: John Coburn – paintings, prints, tapestry
27 May – 8 June: Andrew Maclean
17 – 29 June: Murray Champion
Monday to Friday: 10 - 5.30
Saturday: 11 - 5.30

BALLARAT FINE ART GALLERY
40 Lydiard Street North 3350
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1 March – 28 April: Landscape of Discovery

UNIVERSITY OF TASMANIA

M.F.A.

The Tasmanian School of Art, a faculty of the University of Tasmania, offers a two year coursework programme leading to the award of Master of Fine Arts. The course is *studio-based* and candidates are allocated studios on campus.

In broad terms, candidates are expected to embark upon studies of a speculative and individual nature. Once accepted into the programme, each candidate works up a proposal for a course of study with his/her appointed supervisor and in consultation with the lecturer in art theory responsible for co-ordinating the seminars associated with the course. The agreed-upon proposal forms the conceptual and practical base upon which work is pursued, although it is recognised that there may be shifts in emphasis as a candidate progresses.

Fields of study include ceramics, painting, sculpture, printmaking, photography and design; it would normally be expected that an applicant would have a Bachelor of Fine Arts degree or its equivalent, although the School will consider applicants without that award providing they can demonstrate particular professional qualities upon which a decision regarding their suitability can be made.

Together with individual studio work, the course includes several strands of art theory seminars in which candidates are required to participate; together with associated reading and research, participation amounts to approximately one fifth of each candidate's programme. These strands are *art theory* and not *art history* components and they generally deal with theoretical problems relating to contemporary visual art practice.

Examination will normally take the form of an assessment by a small panel, which will include external examiners; each candidate presents an exhibition together with a full documentation of the course of study undertaken.

The School of Art is currently situated on the Mt. Nelson Campus of the University, several kilometres from the G.P.O., although renovations are in progress on the School's permanent home, the Jones & Co. warehouses on the Hobart City waterfront. It is expected that the School will occupy the warehouse buildings during the next two years.

Candidates have access to a papermill and to workshops in video, wood, metal and fibreglass. There is a substantial library and a weekly guest lecturer programme; a number of invited lecturers have undertaken further workshops and seminars with the postgraduate students. Students and staff play a leading role in staging exhibitions in two public access galleries within the University. There are approximately three hundred full and part-time students in the School and the faculty consists of 30 academic staff.

Whilst T.E.A.S. is not available for this award, candidates can apply for Commonwealth Postgraduate Coursework Scholarships, together with some University of Tasmania Scholarships; in 1984 the stipend has ranged from $7,300.00 (Commonwealth) to $6,100.00 (University). The bursaries are awarded competitively and applications close on 30th September in the year preceding entry.

Geoff Parr, Director,
Tasmanian School of Art, University of Tasmania, G.P.O. Box 252C, Hobart, Tasmania. 7001 (Phone: 002/203274)

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7 Templestowe Rd. Bulleen 3105
Melbourne Victoria
Telephone (03) 850 1849
Director Maudie Palmer
Hours: Tuesday-Friday 10-5 Sat & Sun 12-5

– from the National Library of Australia
3 May – 16 June: Australian Photographs – from the National Gallery of Victoria
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday: 12.30 - 4.30

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The Domain, South Yarra 3141
Tel: (03) 63 6422
Exhibitions of Australian and international contemporary art with explanatory material, including video presentations
Tuesday to Friday: 10.30 - 5
Saturday, Sunday: 2 - 5

CHARLES NODRUM GALLERY
292 Church Street, Richmond 3121
Tel. (03) 428 4829
Modern Australian paintings.
Tuesday to Thursday: 11-6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography and prints.
Tuesday to Saturday: 10.30 - 5

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181 Canterbury Road 3026
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Monday to Saturday: 10.30 – 4.30

DEUTSCHER FINE ART
68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century Australian art.
Monday to Friday: 9.30 - 5.30
Weekends by appointment

EARL GALLERY
6 Ryrie Street, Geelong 3220
Tel. (052) 21 2650
Continually changing display of fine quality Australian paintings.
Monday to Friday: 10 - 4
Or by appointment

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1019 High Street, Malvern 3144
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Specialized Eastern art gallery with monthly changing exhibitions: antique to contemporary paintings, textiles and ceramics.
March: Textiles from the island of Timor, embroidered and woven Ikat
April: Printmakers from Hong Kong – students of Lui Kuo Sung
May: Teapots from the sixteenth and nineteenth centuries
June: Ruby Wang (U.S.A.): Inspirations of Chinese Painting
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Saturday: 9 - 1

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Saturday, Sunday: 2 - 6

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Sunday, public holidays: 1 - 5

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Tel. (054) 43 7960
Artists represented include David Drydan, Kenneth Jack, John Borrack, Ludmilla Meilerts, Vicki Taylor, Paul Cavell, Bill Walls, Bill Delecca.
Daily: noon - 6
Or by appointment

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Tel. (03) 728 5975, 5226 (a.h.)
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Wednesday to Friday: noon - 5.30
Saturday, Sunday: 2 - 5.30

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Tel. (03) 241 4701
Continuous exhibitions of fine oils and watercolours by only prominent Australian artists, both past and present.
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Sunday: 2 - 5.30

GREYTHORN GALLERIES
2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
This Gallery features the works of well known traditional and modern artists such as Blackman, Gleeson, Jack, Long, Coburn, Ward-Thompson, Beavan, Kilvington, Gude plus many others.
Monday to Friday: 11 - 5
Saturday: 10 - 1
Sunday: 2 - 5

GRYPHON GALLERY
Melbourne College of Advanced Education,
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
25 February – 8 March: Calculated Risk – mixed exhibition
18 – 29 March: Jan Learmarth – sculpture
10 – 26 April: Ian White – leather sculpture;
Tori de Mestre – fibre wall-sculpture
6 – 24 May: Eat, drink and be merry! ceramics
3 – 21 June: Art textile, art souple
Exhibition courtesy of *Ministre des Relations Exterieures France and Association Française d'Action Artistique*
Monday to Saturday: 10 - 4
Wednesdays until 7.30

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
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Saturday, Sunday: 12 - 5

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9 Malakoff Street,
North Caulfield 3161
Tel. (03) 509 9656
Monday to Friday: 11 - 6
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Sunday: 2.30 - 5.30

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Tuesday to Sunday, public holidays: 10 - 5

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Saturday: 10 - 2

POWELL STREET GALLERY
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26 March – 12 April: The Dam: Dale Hickey, John Olsen, Clifon Pugh, Jan Senbergs, Michael Shannon
16 April – 3 May: John Neeson – etchings
7 – 24 May: Leonard French
28 May – 14 June: David Wilson – sculpture
18 June – 5 July: Peter Ellis – paintings, drawings
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

POWELL STREET GRAPHICS
20 Powell Street, South Yarra 3141
Tel. (03) 266 3127
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 11 - 4
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Welsford Street, Shepparton 3630
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Sunday: 2 - 5

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Tuesday to Friday: 10.30 - 5.30
Saturday: 10.30 - 2

SWAN HILL REGIONAL ART GALLERY
Horsehoe Bend, Swan Hill 3585
Tel. (050) 32 1403
Daily: 9 - 5

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Saturday: 11 - 5
Sunday: 2 - 5

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Tuesday to Friday: 10 - 5
Wednesday until 7

WAVERLEY CITY GALLERY
14 The Highway, Mount Waverley 3149
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Changing exhibitions including selected works from the Waverley City Collection.
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Sunday: 2 - 5

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Sundays, public holidays: 1 - 5

South Australia

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239 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 4815
3 - 24 March: Ian Armstrong
31 March – 21 April: Richard Larter
28 March – 18 May: Robert Jacks
19 May – 8 June: International leather sculptures
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
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EXHIBITIONS

2 March	Larry Parkins
23 March	Vivienne Littlejohn
13 April	Chris Ewert
4 May	Ross Gash
25 May	Normana Wight

POWELL STREET GRAPHICS
3 POWELL STREET, SOUTH YARRA 3141
[03] 266 3127

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Saturday 10.00 am to 1.00 pm

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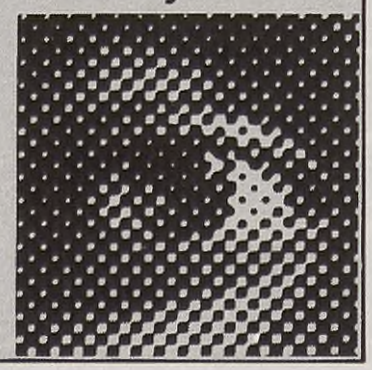

Garden: A focus on the painting by John Glover, with supporting material – A.G.S.A. Collection, Link Gallery
February – March: Colonial Drawings – Gallery I, Elder Wing; Old Master Drawings – Gallery II, Melrose Wing
February – June: Contemporary South Australian Paintings – Gallery of S.A. Art
March – May: Two Hundred Years of British Etching 1750-1950 – featuring works of such artists as Rowlandson, Whistler, Sickert, Keene, Menpes, Cotman, Palmer and Cameron – Gallery of S.A. Art
April – June: Australian 1960s paintings, sculpture, decorative arts, prints, drawings and photographs from the A.G.S.A. Collection – Dumas and Link Galleries
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25 May – 19 June: Lyn Collins; Mark Thompson – ceramics
22 June – 17 July: Ross Harvey; John Hinds – paintings, drawings; Dusan Marek
Tuesday to Friday: 10 - 5

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March: Margaret Shepherd – paintings, drawings; Belinda Mason – photographs
April: Nigel Hewitt
May: Alf Hannaford
June: South Australian Artists – mixed exhibition
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

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Sunday, public holidays: 2 - 5

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4 – 21 April: Frank Knight – paintings, lithographs
26 April – 12 May: European Master Graphics
15 May – 3 June: Olga Sankey – lithographs, etchings
5 – 24 June: Rosemary Whitehead – drawings, tapestries
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

Western Australia

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Tel. (09) 328 7233
Daily: 10 - 5
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Saturday: 10 - 1
Sunday: 2 - 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
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March: Nerelie Derbyshire
April: Russell Pick
May: Pro Hart
June: Murray Gill
Monday to Friday: 10 - 5
Sunday: 2 - 5

HOWARD STREET GALLERIES
Mezzanine Level, Griffin Centre,
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Mixed exhibitions by prominent Australian artists.
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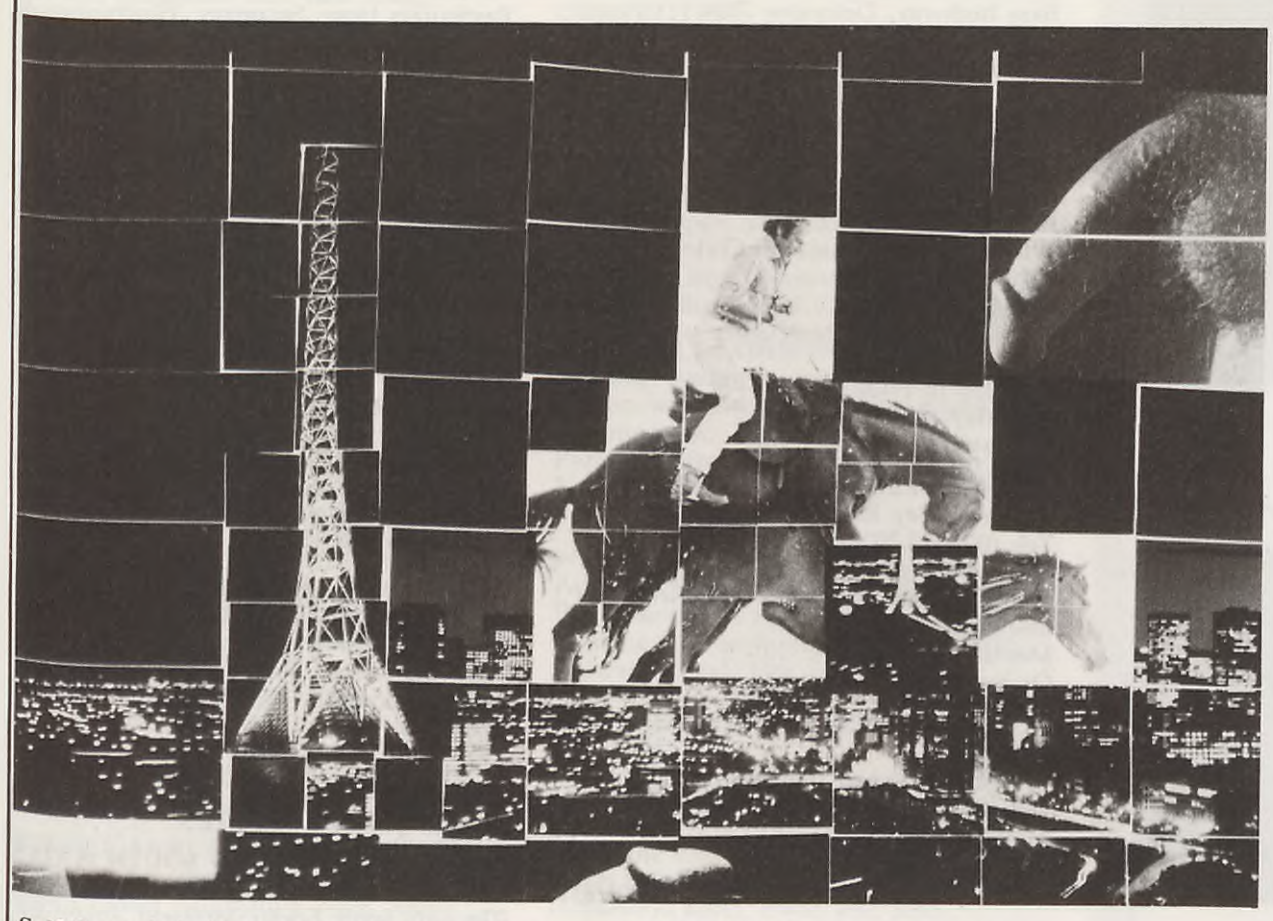
Sunday: 2 - 4



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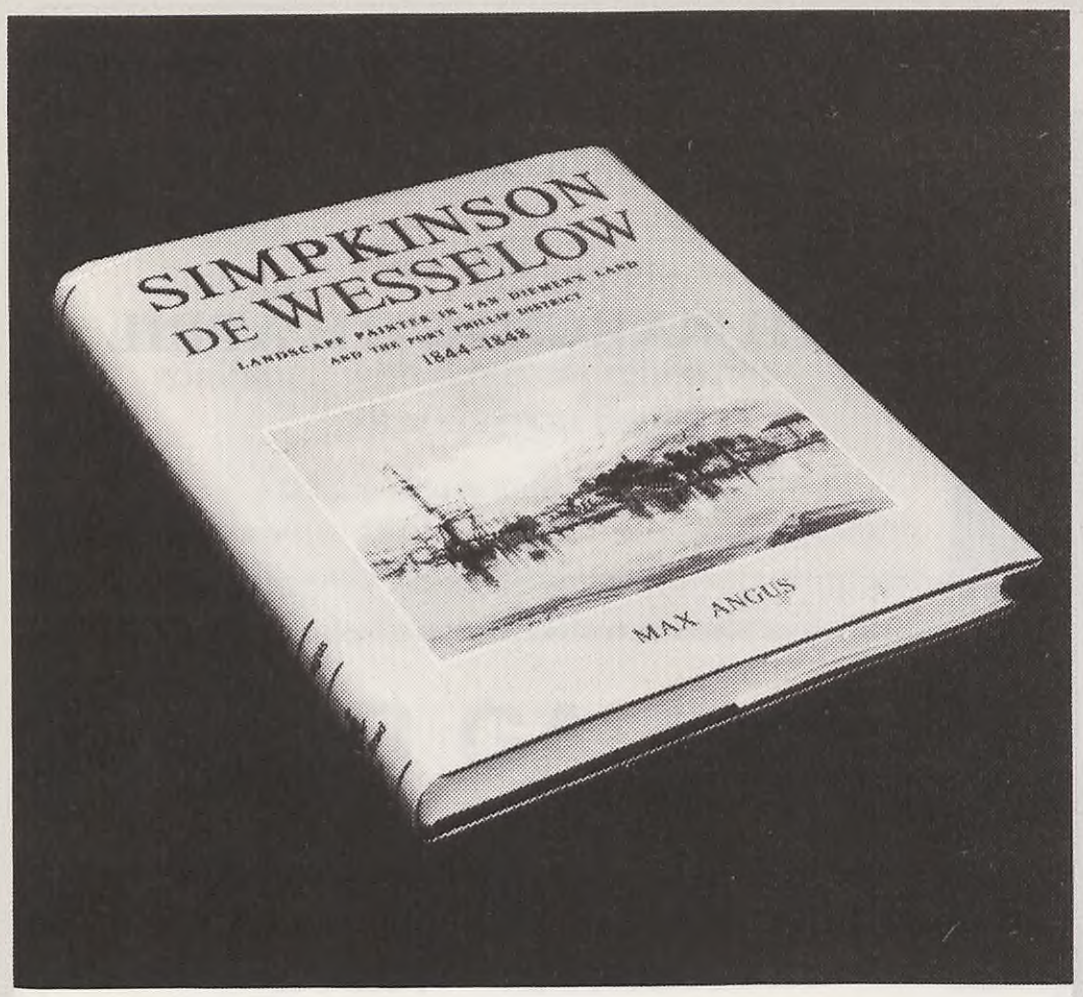

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TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000
Tel. (002) 23 2696
Daily: 10 - 5

Competitions, Awards and Results

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales.
We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organizers of competitions we state the address for obtaining them.

Competition Organizers

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Executive Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication).

Details

Queensland

GOLD COAST CITY ART PRIZE
Annual. A non-competitive exhibition for purchase of selected works. Particulars from: Secretary, Gold Coast City Art Prize, Box 1010, P.O., Southport 4215

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION
Annual. Closing date: usually early May. Particulars from: Secretary, Hinchinbrook Shire Council Acquisitive Art Competition, Box 366, P.O., Ingham 4850.

MAREEBA RODEO FESTIVAL ART EXHIBITION
Annual. In conjunction with the Shell Chemical Open Art Award. Closing date: usually June. Particulars from: Secretary, Mareeba Art Development Group, Mrs D. Zass, Box 1019, P.O., Mareeba 4880.

QUEENSLAND ROYAL NATIONAL SHOW EXHIBITION OF PAINTING PRIZE
Closing date: usually early June. Particulars from: Secretary, Royal National Agricultural & Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

ROCKHAMPTON – CITY OF ROCKHAMPTON ART COMPETITION AND EXHIBITION
Annual. Closing date: usually August. Particulars from: Royal Queensland Art Society, Box 676, P.O., Rockhampton 4700.

New South Wales

ART GALLERY OF NEW SOUTH WALES PHOTOGRAPHY AWARDS
The Lady James Fairfax Memorial Award for Portrait Photography: Non-acquisitive, preferably of some distinguished Australian.
The Lady (Warwick) Fairfax Open Award for Photography: Subject or landscape, excluding portraiture.
The Lady (Warwick) Fairfax Acquisition Fund for the purchase of contemporary works by Australian photographers for the permanent collection of the Art Gallery of New South Wales. The awards are open to persons resident in Australia for five years and for photographs made within the three years preceding the awards. Works may be in black and white or in colour and of any size.
Closing date: September 1984
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

BERRIMA DISTRICT ART SOCIETY OPEN ART EXHIBITION 1984
Prizes, open: $1,000; works on paper: $500
Closing date: early March
Judgea: Peter Blayney
Particulars from: Exhibition Secretary, Box 144, P.O., Bowral 2576.

BLAKE PRIZE FOR RELIGIOUS ART
Particulars from: Secretary, Box 4484, G.P.O., Sydney 2001 or Commonwealth Savings Bank, Martin Place, Sydney 2000 (send stamped, addressed envelope for reply).

DUBBO ART AND CRAFTS SOCIETY
Annual awards. Paintings, any media, to be purchased for presentation to the Dubbo City Council Art Collection. Also craft sections. Closing date: usually early May. Particulars from: Exhibition Secretary, Dubbo Art and Crafts Society, Box 889, P.O., Dubbo 2830.

DRUMMOYNE ART AWARD
Open.
Sections: Traditional; watercolour; modern, graphic; scenes of the local area.
Particulars from: Hon. Secretary, Drummoyne Municipal Art Society, Box 178, P.O., Drummoyne 2047

GRENFELL HENRY LAWSON FESTIVAL OF ARTS ART PRIZE
Annual. Exhibition held over long weekend in June. Closing date: usually three weeks before exhibition opening. Particulars from: Mrs J. Mitton, c/- Box 77, P.O., Grenfell 2810.

GUNNEDAH AND DISTRICT ART AND POTTERY EXHIBITION
Annual. Major prize: painting. Other sections: open, watercolour, print or drawing, miniature; pottery. Closing date: usually late July. Particulars from: Gunnedah & District Art Society, Box 214, P.O., Gunnedah 2380.

HUNTERS HILL ART PRIZE
Annual. Closing date: usually mid-May. Particulars from: Secretary, Art and Craft Advisory Committee, Box 21, P.O., Hunters Hill 2110.

JUNEE ART AND CRAFT FESTIVAL COMPETITION
Annual. Closing date: late June. Particulars from: Secretary, Box 25, P.O., Junee 2593.

MOSMAN ART PRIZE
Annual. Closing date: usually July. Particulars from: Town Clerk, Council of the Municipality of Mosman, Box 211, P.O., Spit Junction 2088.

MUDGEE ANNUAL ART EXHIBITION
Montrose Art Purchase: open.
Shire Council Acquisitive Prize: local subject.
Particulars from: Secretary, Mudgee Apex Club, Box 121, P.O., Mudgee 2850.

MUSWELLBROOK ART PRIZE AND PURCHASE EXHIBITION
Annual. Open purchase. Other sections. Closing date: usually late June. Particulars from: Shire Clerk, Box 122, P.O., Muswellbrook 2333.

NARRABRI FESTIVAL ART COMPETITION
Annual. Closing date: usually April. Particulars from: Mrs Rose Campbell, 7 Campbell Street, Narrabri 2390.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP
Provided by the Government of New South Wales, awarded annually for a period of two or three years. The purpose is to enable a student of art or an artist to study abroad either through a recognized art institution by observation and participation in short-term workshops or by study with an artist. Candidates must be Australian citizens resident in New South Wales for three consecutive years prior to the closing date of the year the scholarship is awarded and have not attained the age of 30 years by 1 January of the following year. Winner selected from an exhibition of work by applicants. Closing date: usually July/August. Particulars from: Secretary, Travelling Art Scholarship Committee, Box 2626, G.P.O., Sydney 2001, and the Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

PORTIA GEACH MEMORIAL AWARD
Annual prize for best portrait by a female artist of a man or woman distinguished in art, letters, or the sciences. Particulars from: The Trustees, Portia Geach Memorial Award, c/- Permanent Trustee Co. Ltd, O'Connell Street, Sydney 2000.

ROBERT LE GAY BRERETON PRIZE
Drawing studies by an art student. Closing date: June. Particulars from: The Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

ROBIN HOOD COMMITTEE ART COMPETITION
Annual.
Closing date: usually May.
Particulars from: President, Robin Hood Committee, Box 592, P.O., Potts Point 2011.

SOUTHERN TABLELANDS ART PRIZE
Annual. Open; watercolour; local scene.
Closing date: usually early May.
Particulars from: Secretary, Mulwaree Rotary Club, Box 140, P.O., Goulburn 2580.

TAREE ART EXHIBITION
Annual. Contemporary; traditional; oil or acrylic; watercolour; graphics; sculpture, any medium.
Particulars from: Exhibition Secretary, Mid North Coast Art Society, Box 463, P.O., Forster 2428.

WARRINGAH ART PRIZE
Acquisitive, contemporary and traditional.
Particulars from: Community Arts Officer, Warringah Shire Council, Civic Centre, Pittwater Road, Dee Why 2099.

Victoria

SWAN HILL PIONEER ART AWARD
Open, acquisitive. Entry forms available from June 1985. Particulars from: Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill 3585.

South Australia

WHYALLA ART PRIZE AND WHYALLA SCULPTURE PRIZE
Annual, acquisitive. Particulars from: Arts Council of South Australia, 458 Morphett Street, Adelaide 5000.

Western Australia

FREMANTLE PRINT AWARD
Closing date: 5 August. Particulars from: Administrative Assistant, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160.

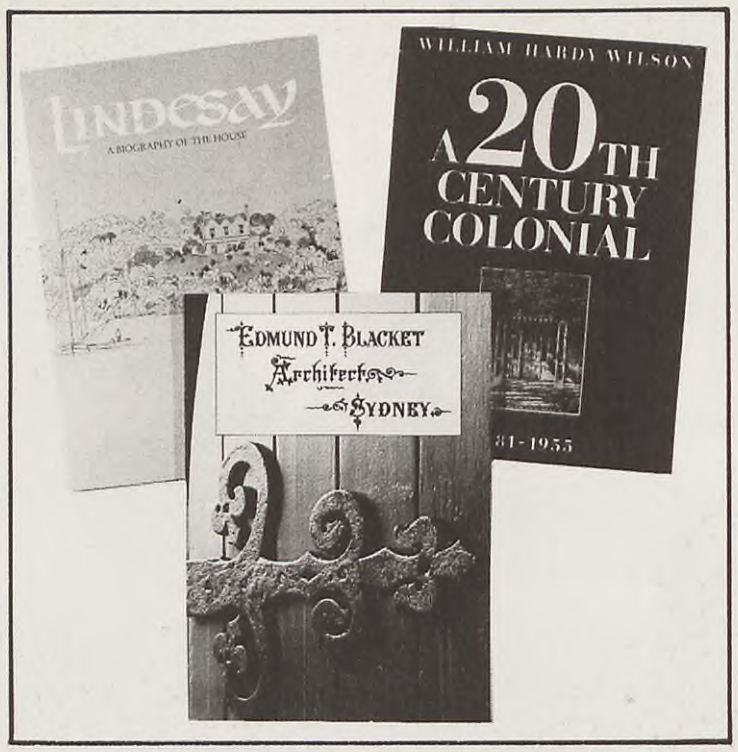
Northern Territory

BOUGAINVILLEA FESTIVAL ART PRIZE
Annual. Acquisitive – for the collections of the Museums and Art Galleries of the Northern Territory. Painting, oil, acrylic, gouache; drawing, other media. Closing date: 1 June. Particulars from: Museums and Art Galleries of the Northern Territory, Conacher Street, Bullocky Point, Fannie Bay, 5790.

Results

Queensland

BUNDABERG ART FESTIVAL 1984
Judge: Kaye Green
Winners: Bundaberg Sugar Co. Award: open: Shirley Mergard; Wide Bay – Capricorn Building Society Awards: watercolour: Ellen J. Knight; ceramic sculpture: Jess Noble; open sculpture: Warren Hielscher, Jess Noble; Bundaberg City Council Award: Marven Ash; Cavanagh's Bag Store Award: Lillian Rowles; *News-Mail* Award: Jennifer McDuff; Prompt Printery Award: Marveen Ash; Graphics Award: A. Karagiannids; any medium:



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Manly Beach 1945 detail oil on canvas 79 x 118 cm

Nancy Kilgour 15 March – 6 April

Nancy Kilgour (b. Melbourne 1904, d. Sydney 1954)

Nancy Kilgour left Melbourne in her early teens and arrived in Sydney at age 19. She studied under Henry Gibbons, Thea Proctor and Julian Ashton at the latter's art school, where she met J. N. Kilgour, whom she later married. Her fellow students included William Dobell, Paul Haefliger, Jean Bellette and Eric Wilson. With her husband she travelled to England in 1931 and most of her years there were spent painting and studying at St Martins in the Field. She was closely associated with such artists as John Passmore, Dobell, Haefliger and Arthur Murch. On her return to Australia eight years later she resumed full-time painting and became a keen writer, contributing articles to the *Women's Weekly* and the *Women's Mirror.*

Studies: Julian Ashton's: 1925-31
St Martins in the Field, London: 1931-39
Exhibitions: Macquarie Galleries 1940, 1943
Society of Artists' Gallery (Adelaide) 1946
Moreton Galleries (Qld) 1948, 1950
Represented: Art Gallery of New South Wales, Newcastle Regional Art Gallery
Bibliography: *On the Beach,* Art Gallery of New South Wales, Sydney, 1982, p. 21.

Hamer Mathew Galleries

Dealers in fine art
170 Jersey Road Woollahra Tel. (02) 32 5280
Hours: Monday to Saturday: 11 – 6

Peter Campbell; Kodak Award: Robert Cullen; Peter Hitchcock Award: china painting: J. Robertson; woven textile: Nancy Joy; wood turning: David Schmeider

GOLD COAST CITY ART PRIZE 1984
Works by Sydney Ball, Kate Briscoe, Rod Ewins, David Fairbairn, Pat Hoffie, George Johnson, William Kelly, Rod McMahon, Ian Smith and Fernando Solano were purchased upon the advice of Elwyn Lynn.

ERNEST HENRY MEMORIAL ART CONTEST 1984
Judge: Michel Sougnes
Winners: Open: Anne Lord; Year of the Family: Cyril Beale; watercolour: Jan Patterson; pottery: Suzanne Johns; craft: Jan Patterson
Judge: Cloncurry Shire Council
Winner: Historical: Lyn Fraser

QUEENSLAND ROYAL NATIONAL SHOW PAINTING EXHIBITION 1984
Judge: J. T. Rigby
Winners: Open, non-representational: A. Purnell; open, representational: Clarrie Ventnor; Hardy's Drawing: Robert Kinder; Myer Stores Graphic Prints: B. Hatch

RAYMOND TERRACE ART SHOW 1984
Judge: Graham Gilchrist
Winners: Raymond Terrace Art Show Prize: Gwen Sheumack; Port Stephens Shire Council Prize: Hilda Lambert; Blue Metal and Gravel Prize: Margaret Creighton; Tomago Aluminium Prize: John Parkinson; New Zealand Insurance Prize: Joyce Clulow

REDCLIFFE ART SOCIETY SPRING ART CONTEST 1984
Judge: Jeff Shaw
Winners: Redcliffe Award: Lindsay Farrell; traditional, oil or acrylic: Ralph Wilson; portrait, oil: Donna Ritchie; traditional, watercolour: M. Caswell; drawing, printmaking: T. Nolan Brown

New South Wales

BASIL AND MURIEL HOOPER SCHOLARSHIPS 1984
Judges: Anthony Bond, Renée Free, Nicholas Draffin
Winners: Brian Jordan, Penelope Richardson

BEGA CALTEX ART AWARD 1984
Judge: Pamela Thalben-Ball
Winners: Main award, open: Dorothy Davies; open, contemporary; Anthea Moffatt; open, oil: David King; open watercolour: Beth Burgess

BLAKE PRIZE FOR RELIGIOUS ART 1984
Judges: Tom Bass, Peter Bennie, Hugh Cairns, Barry Pearce, Lloyd Rees
Winner: Mary Hall

CAMPBELLTOWN CITY FESTIVAL OF FISHER'S GHOST ART COMPETITION 1984
Judge: Alan Baker
Winners: Open: Frank McNamara; watercolour: Brian Stratton; traditional: Peter Abrahams; young artist: Narelle Spencer; abstract: Ronald Moore

DRUMMOYNE MUNICIPAL ART AWARD 1984
Judges: Frederic Bates; Eva Kubbos
Winners: Best work: Dianne Keraitis; open, modern: Dianne Keraitis; open, traditional: Dorothy Davies; open, watercolour: Brian Straton; open, graphics: Laura Stark; Patron's Award: Robert McMicking

FRIENDS OF CAMPBELLTOWN ART GALLERY PURCHASE EXHIBITION 1984
Works on paper by Vince Cacciola, Elizabeth Cummings, Helen Eager, Kerry Gregan, Robert Klippel, Janet Laurence and Ken Whisson were purchased upon the advice of Elwyn Lynn.

FRIENDS OF MACQUARIE UNIVERSITY ART EXHIBITION 1984
Judge: Garry Anderson, Tony Twigg
Winners: Chancellor's Award: Graham Blondell; John Gero Prize: Edith R. Dunstan; Vivienne K. Parker Memorial Prize: Tony Tozer; Marjorie Robertson Memorial Prize: Michael Gillings

GRAFTON JACARANDA ART EXHIBITION 1984
Judge: Frederick C. Goss
Winners: Section 1, acquisitive: Dorothy Davies; non-acquisitive: Alan Purnell; Section 2, watercolour: Gloria Muddle; Section 3, print or drawing: Pat Rowley; Toohey's Award: Bill Odd

GRUNER PRIZE 1984
Judges: Anthony Bond, Renée Free, Nicholas Draffin. Not awarded.

MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION 1984
Works by Rae Andrews, Neville Connor, Dan Escott, Dorothy Freeman, Clare Galbraith, Gloria Galvin, Leon Hall, John Hamilton, John Hansen, James Kiwi, Joan Prince, Norma Sanderson, John Shields, Alison Taylor, Nola Tegel and June Wickenden were purchased upon the advice of Peter Lindsay and Alex McMillan.

MERCANTILE CREDIT ART AWARD 1984
Judges: John Coburn, Peter Laverty, William Wright
Winners: Major landscape prize: Terri Butterworth; watercolour: Margaret Wills

PICTON STONEQUARRY FESTIVAL OPEN PURCHASE AWARD 1984
Judge: Elwyn Lynn
Winner: David Van Nunen

WARRINGAH ART PRIZE 1984
Judge: Keith Looby
Winners: *Manly Daily* Award: Kate Swan; Warringah Shire Award: Noel McKenna; young artist: Clair Woodcock
Judges: John Brackenreg, Frank McNamara
Winners: watercolour: George Lo-Grasso
Judge: Rose Vickers: print: Graham Blondel
Judge: Peter Travis: open, craft: Michelle Ashton, June Emmins

Victoria

CITY OF HAMILTON ART GALLERY R.M. ANSETT HAMILTON ART AWARD 1984
Works by Fraser Fair, Ruth Johnstone, Michael Kempson and Trevor Weekes were purchased upon the advice of Doug Hall.

CONTEMPORARY ART SOCIETY PRIZE 1984
Judge: Jan Senbergs
Winners: C.A.S. Prize: Sonia Cole Eckersley's Prize: Marek Dobieski; Art Papers Australia Prize: Jim Thalassoudis; Raphael Brush Prize: Sue McDougall;

MORNINGTON PENINSULA ARTS CENTRE ACQUISITIVE PRINTS EXHIBITION 1984
Works by Patrick Henigan, Hertha Kluge-Pott, Kevin Lincoln, Vivienne Littlejohn, Neil Malone, John Robinson and Patricia Wilson were purchased on the advice of Pam Hallandal, Alan McCulloch and Jan Senbergs.

SWAN HILL REGIONAL GALLERY PIONEER PURCHASE ART AWARD 1984
Judge: Arch Cuthbertson
Winners: Leigh Chiller, Michael Cook, Edward B. Heffernan, Douglas Wright

Recent gallery prices

Sizes in centimetres

BULUN BULUN: Freshwater crocodiles, ochre on stringy bark, 83 x 43, $850
(Christine Abrahams, Melbourne)
CALDWELL, John: Dark headwaters, watercolour, 70 x 110, $950
(Gallery 460, Gosford)
CARROLL, Patrick: Moonrise, Govett's Leap, mixed media, 106 x 77, $2,250
(Gallery 460, Gosford)
DUNLOP, Brian: Tuscan village, pencil, 34 x 45, $600
(Beth Mayne, Sydney)
JONES, Paul: New Guinea forest with figures, oil, 44 x 59, $2,400
(Beth Mayne, Sydney)
JORDAN, Col: Tree window III, synthetic polymer paint, 122 x 122, $900
(Holdsworth, Sydney)
LISTER LISTER, W.: South Coast beach, watercolour, 35 x 51, $1,000
(Beth Mayne, Sydney)
LLOYD, Norman: The Spit, oil, 35 x 34, $1,100
(Beth Mayne, Sydney)
MACQUEEN, Kenneth: Weathercock Farm, watercolour, 38 x 47, $2,000
(Beth Mayne, Sydney)
MAIS, Hilarie: Legend I: transformation, wood, 43 x 54 x 6, $850
(Roslyn Oxley9, Sydney)
NELSON, Jan: Beached, oil, 233 x 278, $2,000
(Christine Abrahams, Melbourne)
PALMER, Janet: Harbour, synthetic polymer paint, 152 x 122, $1,500
(Wagner, Sydney)
PERCEVAL, Matthew: Coal loader at Catherine Hill Bay, oil, 92 x 122, $1,750
(Wagner, Sydney)
PICASSO, Pablo: Taureau ailé contemplé par quartre enfants, etching, 23 x 29, $12,000
(Stuart Gerstman, Melbourne)
REHFISCH, Alison: Berrima landscape, oil, 30 x 44, $900
(Beth Mayne, Sydney)
SHERIDAN, Susan: Araganu Bay, synthetic polymer paint, 91 x 122, $1,300
(Wagner, Sydney)
SIMPSON, Robert: Copacabana, looking south, oil, 70 x 130, $1,700
(Gallery 460, Gosford)
SMITH, Mervyn: Stonehenge, watercolour, 69 x 103, $5,000
(Tynte, Adelaide)
SOLOMAN, Lance: Bush landscape, oil, 50 x 38, $2,300
(Gallery 460, Gosford)
STAUNTON, Madonna: Untitled, collage, 20 x 20, $450
(Garry Anderson, Sydney)
TAMTEKIN, Yuksel: Tree II, oil pastel and mixed media, 65 x 54, $600
(Wagner, Sydney)
VOZZO, Vincent: Androgynous III, pencil, 54 x 74, $450; New man II, sandstone, 45 high, $750
(Holdsworth, Sydney)
WAKELIN, Roland: A grey day, oil, 35 x 34, $1,700
(Beth Mayne, Sydney)
WALKER, Murray: Tin and mirror portraits, found objects, 30 x 38, $750
(Powell Street, Melbourne)
WATTERS, Stuart: Vagabond, oil, 191 x 90 x 10, $450
(Hogarth, Sydney)
WINCH, John: Balla: three balls per player, etching, 145 x 100, $1,800
(Gallery 460, Gosford)

Art auctions

Sizes in centimetres

Christie's Australia 13 September 1984, Sydney

Highlights of the sale of the Dr John L. Raven Collection are given below.
AUSTRALIAN SCHOOL: King Street, Sydney, watercolour, 30 x 48, $28,000
BACKLER, Joseph, attrib.: Rushcutters Bay looking towards Garden Island, oil, 70 x 120, $11,000
DALE, Robert: Panoramic view of King George's Sound, hand-coloured aquatint, 18 x 275, $10,000
GARLING, Frederick: Barque anchored beside Campbell's Store, 33 x 52, $22,000; George Street north, 31 x 46, $24,000, both watercolour
JOBSON, Frederick: Sydney from the North Shore, oil, 26 x 37, $17,000
LYCETT, Joseph: Views of Australia or New South Wales and Van Diemen's Land, engraved title, 2 maps and 48 hand-coloured aquatints, $15,000
MARTENS, Conrad: Balmoral looking towards Sydney Heads, 44 x 64, $100,000; Middle Harbour, 29 x 41, $35,000; The Corral, Bungonia, 58 x 43, $22,500; Looking towards Woolloomooloo Ridge, 29 x 44, $15,000; Mt Keira, 28 x 40, $13,000; Tahiti, 20 x 28, $10,000, all watercolour
PROUT, John Skinner: Sydney from the North Shore, watercolour, 20 x 44, $7,000

Leonard Joel 1, 2 August 1984, Melbourne

ATYEO, Sam: The pier, oil, 19 x 24, $550
AVY, Joseph: Before the violin lesson, oil, 71 x 58, $5,500
BAKER-CLACK, Arthur: Still life by window, oil, 56 x 83, $4,500
BECKETT, Clarice: Light and shade, oil, 29 x 41, $1,250
BELL, GEORGE: A mixed bunch, oil, 60 x 49, $800
BERNALDO, A.T.: At the waterhole, watercolour, 53 x 65, $2,100
BILU, Asher: Abalone, mixed media, 80 x 129, $400
BLACK, Dorrit: Rolling hills, oil, 54 x 64, $1,700
BLACKMAN, Charles: Moonlit night, oil, 38 x 49, $1,200
BOYD, Penleigh: Yarra at Warrandyte, oil, 65 x 85, $16,000
BUCKMASTER, Ernest: River landscape, oil, 64 x 85, $6,250
CASSAB, Judy: Aboriginal, ink, 35 x 26, $200
CLARK, Thomas: Rounding up, oil, 38 x 65, $8,000
CUMBRAE-STEWART, Janet: Nude with silk drape, pastel, 74 x 54, $7,750
DUNLOP, Brian: Reclining figure, pencil, 26 x 36, $150
FAIRWEATHER, Ian: Three figures, mixed media, 23 x 17, $1,400

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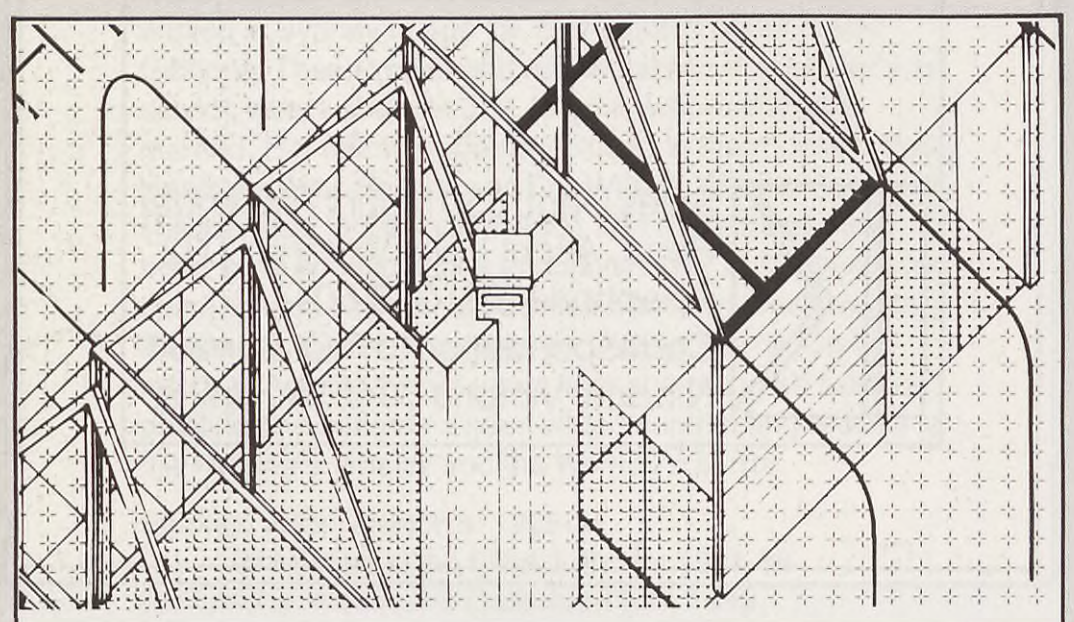

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FOLINGSBY, George: Portrait of Sir Charles Sladen, oil, 82 x 71, $3,000
FRATER, William: At night time, oil, 49 x 59, $850
FRIEND, Donald: Melancholy suburban, watercolour, 47 x 32, $550
GEMMEL, Emma: Golden Point, Ballarat, oil, 50 x 76, $8,000
GILL, S.T.: Outside Port Phillip Heads, watercolour, 7 x 10, $500; Hindley Street, Adelaide, lithograph, 28 x 40, $1,050
GLEESON, James: Figure in landscape, oil, 15 x 12, $500
HAINSSELIN, Henry: Proserpine and Rhodanthe, both oil, 45 x 60, $26,000 the pair
HAXTON, Elaine: Studio bench, oil, 51 x 60, $700
HERBERT, Harold: Country cottage, watercolour, 23 x 25, $1,000
HEYSEN, *Sir* Hans: White gums, watercolour, 47 x 62, $24,000
JACK, Kenneth: Early light, Ormiston Gorge, Northern Territory, mixed media, 27 x 43, $375
JOHNSON, Robert: Hillside, 29 x 36, $2,200, Beach at Boat Harbour, 37 x 45, $4,250, both oil
LAWRENCE, George: Warumbuneles, oil, 22 x 33, $400
LAYCOCK, Donald: Moondrift, oil, 134 x 83, $450
LEIST, Frederick: Landscape, oil, 40 x 50, $500
LINDSAY, Norman: Amazon being introduced to the queen, watercolour, 50 x 52, $15,000
LINDSAY, Percy: River in landscape: oil, 17 x 28, $2,600
LONG, Sydney: Lakeside at dusk, oil, 34 x 49, $7,000; The market under the trees, Bruges, watercolour, 42 x 50, $4,750
LYMBURNER, Francis: The dancer, ink and wash, 21 x 16, $500
McINNES, W.B.: The valley farm, oil, 65 x 82, $8,000
MAISTRE, Roy de: Still life, oil, 45 x 34, $6,000
MAKIN, Jeffrey: Buxton, Victoria, oil, 146 x 126, $1,000
MELDRUM, Max: Sir Alexander Stewart, oil, 86 x 68, $1,600
MUNTZ-ADAMS, Josephine: Working day, oil, 52 x 29, $900
NOLAN, *Sir* Sidney: Ned Kelly and shotgun, oil, 90 x 120, $3,000
POWER, Septimus H.: Spring landscape, oil, 34 x 39, $1,000
PRESTON, Margaret: Sydney Bridge and Fort Denison, monotype, 31 x 41, $3,000
ROLANDO, Charles: Under moonlight, oil, 90 x 69, $4,000
SCHELTEMA, Jan: Hauling logs, oil, 70 x 101, $20,000
SHORE, Arnold: Anglesea bush, oil, 66 x 50, $2,000
SMITH, Eric: Boy and horse, oil, 50 x 39, $400
SMITH, Grace Cossington: Wildflowers, mixed media, 36 x 31, $1,100
SMITH, Sydney Ure and STEVENS, Bertram (Editors): The Art of J.J. Hilder, one of 30 copies containing engraver's proofs of the colour plates, $380
SOUTHERN, Clara: Sheep amongst the gums, oil, 42 x 52, $4,500
STRACHAN, David: Lina Bryans, oil, 27 x 24, $1,000
TUCKER, Albert: Ibis in a swamp, oil, 59 x 80, $3,500
WAKELIN, Roland: North Ryde, oil, 24 x 31, $850
WHEELER, Charles: Portrait of Nora Gurdon, oil, 150 x 100, $10,000
WHITELEY, Brett: Thoughts about..., ink and wash, 75 x 91, $3,300

Sotheby's Australia Pty Ltd 29 May 1984, Sydney

BOYD, Arthur: Half caste wedding, lacquer, 120 x 160, $82,500; Stonecrusher, Sunshine, 45.5 x 42.5, $2,750; An old building in the Oakleigh district, 37.5 x 40, $2,420, both oil
BOYD, Emma Minnie: Bush landscape, watercolour, 34.6 x 49, $770
BUVELOT, Louis: The Botanic Gardens, Melbourne, 27.5 x 37, $26,950
CHEVALIER, Nicholas: Italian landscape, watercolour, 16 x 25.5, $770
CONDER, Charles: The pink shawl, watercolour on silk, 124.5 x 59.5, $7,700; The picnic, 46 x 36, $8,250; Dreamland of blue, gouache, 15 x 45, $4,400
DOBELL, *Sir* William: Kuta girl, 30.5 x 30, $11,000; Study for rock fisherman, oil, 13 x 9, $2,640
DRYSDALE, *Sir* Russell: The camp, 71 x 92, $133,100; Girl with still life, oil, 62.5 x 49, $52,800
FIZELLE, Rah: Seated female nude, oil, 91.5 x 57.5, $2,750
FRIEND, Donald: Country life, oil, 39 x 29, $3,300
FULLWOOD, A.H.: Queen Street, Brisbane, watercolour, 14 x 22.5, $4,180
GILL, S.T.: A view of George Street, near Circular Quay, Sydney, watercolour, 27.5 x 38, $9,900
HEYSEN, *Sir* Hans: The watering place, Ambleside, crayon, charcoal, 34 x 43.5, $1,650
HILDER, J.J.: Mangroves, watercolour, 13.5 x 34.5, $6.600
HINDER, Frank: Beach scene, watercolour, 20.5 x 28.5, $825
JACKSON, James R.: Sydney Harbour, 48 x 57, $6,380
LINDSAY, *Sir* Lionel: Cobb & Co., etching, 22 x 30.5, $1,980
LINDSAY, Norman: Love on earth, 40 x 31, $1,320; The innocents, 41 x 34, $1,100 both etchings
LONG, Sydney: Landscape at dusk, oil, 34 x 57, $7,150
McINNES, W.B.: Landscape with impending storm, oil, 36 x 54, $1,760
MARTENS, Conrad: Trees on a bank, wash, pencil, 20 x 14.5, $935
MEADMORE, Clement: Welded steel construction, 41.5 cm high, $2,420
MILLER, Godfrey: Compote series, oil, 46.5 x 58, $825
NAMATJIRA, Albert: Ranges north of Alice Springs, watercolour, 24.5 x 34.5, $2,640
O'BRIEN, Justin: St Georges Day, Skyros, 91.5 x 58, $6,600; Cascade Street, Paddington, 58 x 72, $4,950, both oil
PERCEVAL, John: Nightwatch, oil, tempera 76 x 106.5, $33,000; Lady wearing necklace, oil, 86.5 x 64.5, $2,750
PROUT, John Skinner: Eagle-Hawk Neck – Tasman Peninsula, watercolour, 23.5 x 35, $693
REES, Lloyd: The tributary of the Derwent River, oil, 29 x 65, $7,480; Beach scene with figure and boats, watercolour, crayon, 33 x 54.5, $1,870
RUSSELL, John: Les Aiguilles de Belle-Ile, oil, 65.6 x 65.5, $82,500; La moisson, pastel, 45 x 63, $38,500; Pear blossom and orange tree, watercolour, 26 x 36.5, $5,280
SMITH, Jack Carington: Springtime, 91 x 71.5, $2,200
TUCKER, Albert: The green parrot, oil, synthetic polymer paint, 62.8 x 74.8, $5,500
WAKELIN, Roland: Female nude, oil, 42.5 x 30, $550
WHITELEY, Brett: Deya, Majorca from the air, oil, watercolour, gouache,

124 x 76.5, $16,500
WITHERS, Walter: Beach scene at Cowes, watercolour, 22 x 32, $2,970

Sotheby's Australia Pty Ltd 16, 17 October 1984, Sydney

Highlights of the sale of the Cowlishaw Collection of Early Australian Colonial Books and Paintings are given below.
CHEVALIER, Nicholas: View in the Dargo Valley, Mount Macmillan in the distance, oil, 30 x 47, $46,000
EARLY 19TH CENTURY: Child with sulphur-crested cockatoo, oil, 90 x 69, $36,000
EVANS, GEORGE WILLIAM: Panorama of Hobart Town, pencil and sepia wash, 27 x 25, $32,000
FIRST HALF 19TH CENTURY: Panorama of Government House, Sydney, from Lady Macquarie's Chair, oil, 63 x 91, $20,000
GILL, S.T.: City of Sydney from North Shore, watercolour, 34 x 59, $75,000
GULLY, John: New Zealand, South Island, watercolour, 57 x 93, $19,000
PIGUENIT, W.C.: The Huon – Tasmania, oil, 60 x 91, $32,000
READ, Richard: Portrait of Miss Julia Johnstone, watercolour, 34 x 25, $50,000
von GUERARD, Eugene: Sydney Heads, oil, 48 x 76, $200,000; Aboriginals outside Melbourne, watercolour, 20 x 31, $24,000

Some recent acquisitions by the National and State Galleries

Queensland Art Gallery

ALLEN, Davida: Paris painting, oil; preparatory drawings for Paris painting, felt pen
BALSON, Ralph: Constructive painting, 1947, oil
BERNARD, Emile: *Hamlet et les fossoyeurs*, 1982, charcoal
BUNNY, Rupert: The cosy corner, *c.* 1903-08, oil
CAMERON, Julia Margaret: Portrait of Francis St John, *c.* 1870, albumen photograph
CAZNEAUX, Harold: Circular Quay in the 1920s, bromide photograph; Sand minstrels, 1929, bromide photograph, sepia-toned; Mountain of iron, 1935
CRESS, Fred: Among friends no. 12, pastel, charcoal
CROOK-KING, F.G.: Flame of Aladdin, *c.* 1942; Last gleams of afternoon; Morning on the waterfront, 1948, all bromide photographs
EUTROPE, Stanley W.: Under the bridge (Grey Street Bridge, Brisbane) *c.* 1933; Winter's curtain, *c.* 1922, both bromoil photographs; The bridge approach *c.* 1933-36, bromide photograph
FAIRWEATHER, Ian: Composition; Study, 1949, gouache; Philippine children, *c.* 1934-35, oil
FULLBROOK, Sam: North-West landscape with figures, oil
GIBBONS, John: Evening silhouettes, *c.* 1942, gelatin-silver photograph
GLEESON, James: *Soirée Apocalyptica*, oil
HERON, Patrick: *The shapes of colour 1943-1978*, London, Kelpra Editions, Waddington and Tooth Graphics, 1978. Book containing 20 loose, folded leaves, with title page, frontispiece, text; colour serigraphs and colophon
HOUSE, Gordon: *An Assemblage of Several Things*, London, Kelpra Editions, 1979. Book containing 16 loose, folded leaves, with title page, frontispiece; colour serigraphs, photo-screenprinted text and colophon
JONES, Allen: *Ways and means*, London, Kelpra Editions, Waddington and Tooth Graphics, 1977. Book containing 16 loose, folded leaves, with title page, frontispiece; colour serigraphs, photo-serigraphs, photo-screenprinted text and colophon
KITAJ, R.B.: *A Day Book*, Berlin Graphics, 1972. Containing 46 loose pages and title page, text by Robert Creeley; 8 colour serigraphs, 4 etchings and one lithograph; Let us call it Arden and live in it, colour serigraph and photo-serigraph on paper; Kenneth Rexroth, 1969, colour serigraph, photo-serigraph and collage on paper-board
McDOWELL: Lynne: 2 vases and metallic bowl, all 1984, stoneware
MAISTRE, Roy de: The tennis player, *c.* 1926-30, oil
MAKIGAWA, Akio: Grey II, 1984, wood, sand, pencil on paper suspended in wood construction
MASON, John: Dressing chest, *c.* 1895, cedar with various inlaid Queensland woods
MILLER, Godfrey: Figure group, 1948-51, oil
MOLVIG, Jon: A twilight of women, 1957, oil
NOLAN, Sidney: Portrait of Barrett Reid, 1947, oil
ORTHMAN, Walter: Toilers, *c.* 1934; Nocturne, *c.* 1933, both
PAOLOZZI, Eduardo: Franko, Amsterd, Karakus Doner Havada, Turische Music from the suite of 4 serigraphs, Kottbusser-damm pictures and Turkish music 1974; colour serigraphs, photo-serigraph, paper
PASMORE, Victor: *The Image in Search of Itself*, London, Kelpra Editions, 1977. Book containing 22 loose, folded leaves, with title pages, frontispiece; colour serigraphs, photo-screenprinted text and colophon
TILSON, Joe: Clip-o-matic breast, 1971, transparency, colour serigraph, photo-serigraph on overlaid foil, acetate and paper; Ziggurat 5, 1966, colouir serigraph; 21st, 1964, colour serigraph, photo-serigraph, collage
TJAPALTJARRA, Clifford Possum: Women's ceremonial design, oil
TJANGALA, Uta Uta: Umari dreaming site, oil
VALAMANESH, Hossein: Untitled (sand print), lithograph, sand; Untitled (pendulum), lithograph, porcelain, cane, string
VASSILIEFF, Danila: Crossroads, 1950; Harry and Ike, 1952, both oil
WHISSON, Ken: From Dandenong to Niddrie, 1983, oil
WILSON, Eric: Untitled (from a European sketchbook), pastel, (verso untitled sketch); Canal Haarlem, watercolour, coloured pencil
WYNNE, Robert: Hook, line and sinker, 1984, glass

Art Gallery of New South Wales

CASSAB, Judy: Kerosene lamp, 1950, oil (Gift of Lou Klepac)
CHINESE: 'Monteith' bowl, early 18th century, porcelain (Gift of Margaret Davies)
CONNOR, Kevin: Pyrmont building (looking west), 1984, oil
FEININGER, T. Lux: Circus parade, Dessau, 1930, gelatin-silver photograph

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FOX, E. Phillips: A French peasant, oil (Bequest of Marjorie Donald Phillips)
GROSZ, George: Battlefield, 1915; Murder in Ackerstrasse, 1916/17; Street corner, 1922/23, all lithographs
HASENPFLUG, Hans: 11 vintage gelatin-silver photographs and 9 original negatives (Gift of the artist's son)
HERMAN, Sali: The bridge at Coffs Harbour, 1950, oil (Gift of the artist in memory of his last wife)
JAPANESE: 4 pieces of contemporary ceramics (Gift of Rev. M. Kurozumi)
LÖFFLER, Berthold: Arts Review, Vienna, 1908, poster, colour lithograph
MOORE, David: 46 vintage photographs, 1947-72 (Gift of the artist)
MORIKAGE, Kusumi: Rural landscape with horses and cows, 17th century, pair of 6-fold screens, ink and gold wash (Purchased with funds donated by Kenneth Myer)
REES, Lloyd: The pool at Carinya, 1984, watercolour and mixed media
WATKINS, Dick: (Untitled), 1975, watercolour and gouache (Gift of F. Storch)

Australian National Gallery

ALLAN, Micky: The family room, 1982, hand-coloured gelatin-silver photographs
BERNINI, Gian Lorenzo; St Agnes, *c.*1659-72, bronze
BOLOGNA, Giovanni: Angel, 1596, bronze
DALOU, Jules: Study for The triumph of the Republic, *c.*1879, terracotta
DOWLING, Robert: Mrs Adolphus Sceales with Black Jimmie on Merrang Station, 1856, oil
FULTON, Hamish: Moon set camp fire sun rise, Australia, July 1982, gelatin-silver photograph
GLOVER, John: The island of Madeira, 1831-39, oil
HOUDON, Jean-Antoine: Bust of a girl, 1791, marble
MANTZ, Werner: A group of 8 gelatin-silver photographs, 1920s-30s
MORRIS, William, KELMSCOTT, Chaucer, 1896, and MIRO, Joan: *A toute epreuve*, 1958, 2 illustrated books
PICASSO, Pablo: Vollard Suite, 1930-37, 100 intaglio prints
ROH, Franz: A group of 5 gelatin-silver photographs, 1920s-30s
SUMMERS, Charles: William Wardell, 1878, marble
WALLER, Mervyn Napier: Christian Waller with Baldur, Undine and Siren at Fairy Hills, 1932, oil

Art Gallery of South Australia

BELL, Vanessa: Bedroom, Gordon Square, 1912, oil
BLAKE, William: Illustrations to Thornton's Virgil, 1821, wood engraving
FRY, Roger: Still life: jug and eggs, 1911, oil
GOWER, George: Portrait of a lady, *c.*1590, oil
GROSZ, George: Nobody cares about them, 1920, lithograph
MOHOLY-NAGY, L.: Untitled, 1920s, photogram
NIXON, John: Honour and glory, 1982, oil
SANDER, AUGUST: Portrait of H.H. Lüttgen, Cologne, 1930, photograph
SANSOM: Gareth: Yes? 1976, mixed media
TULLY, Peter: Going for Baroque, 1984; Boogie boot, 1983, both mixed media

Books received

Art & Social Commitment: an end to the city of dreams 1931-1948 by Charles Merewether (Art Gallery of New South Wales, Sydney, 1984, ISBN 0 7305 0214 7)

Australian Books 1984 compiled by Indulis Kepars and Julie Sheppard (National Library of Australia, 1984, ISSN 0067 1738)

Australian Decorative Arts in the Australian National Gallery by John McPhee (Australian National Gallery, Canberra, 1982, ISBN 0 642 88726 8)

Costume in Australia 1788-1901 by Marion Fletcher (Oxford University Press, Melbourne, 1984, ISBN 0 19 554410 2)

Diane Arbus Magazine Work edited by Doon Arbus and Marvin Israel (Aperture, New York, represented by Allen & Unwin, Sydney, 1984, ISBN 0 89381 158 0, hardback; ISBN 0 89381 152 1, softcover)

Eureka: The Songs That Made Australia by Warren Fahey (Omnibus, Sydney, 1984, ISBN 0 949789 04 6)

Franz Kempf: graphic works 1962-1984 by Neville Weston (Wakefield, Adelaide, 1984, ISBN 0 949268 00 3)

Lenton Parr, Sculptor, Victorian College of the Arts (Lyre Bird Press, Melbourne, 1984,
ISBN 0 949 840003 3)

Monet at Argenteuil by Paul Hayes Tucker (Yale, New Haven and London, 1984, ISBN 0 300 02577 7, hardback; ISBN 0 300 03206 4, paperback)

Noela Hjorth by Vicki Pauli and Judith Rodriguez (Grannott, Adelaide, 1984, ISBN 0 9590720 0 4)

Norman Lindsay: Impulse to Draw by Lin Bloomfield (Bay Books, Sydney, 1984, ISBN 0 85835 555 8)

Stained Glass in Australia by Jenny Zimmer (Oxford University Press, Melbourne, 1984, ISBN 19 554369 6)

The Art of Brian Dunlop by Paul William White (Craftsman's Press, Sydney, 1984, ISBN 0 9593448 3 7)

The Ladies' Picture Show: Sources on a century of Australian women artists by Caroline Ambrus (Hale & Iremonger, Sydney, 1984, ISBN 0 86806 160 3)

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